

PAINTING  
SCULPTURE  
APPLIED ART

# The Art News

An International Pictorial Newspaper of Art

ANTIQUES  
RARE BOOKS  
ART AUCTIONS

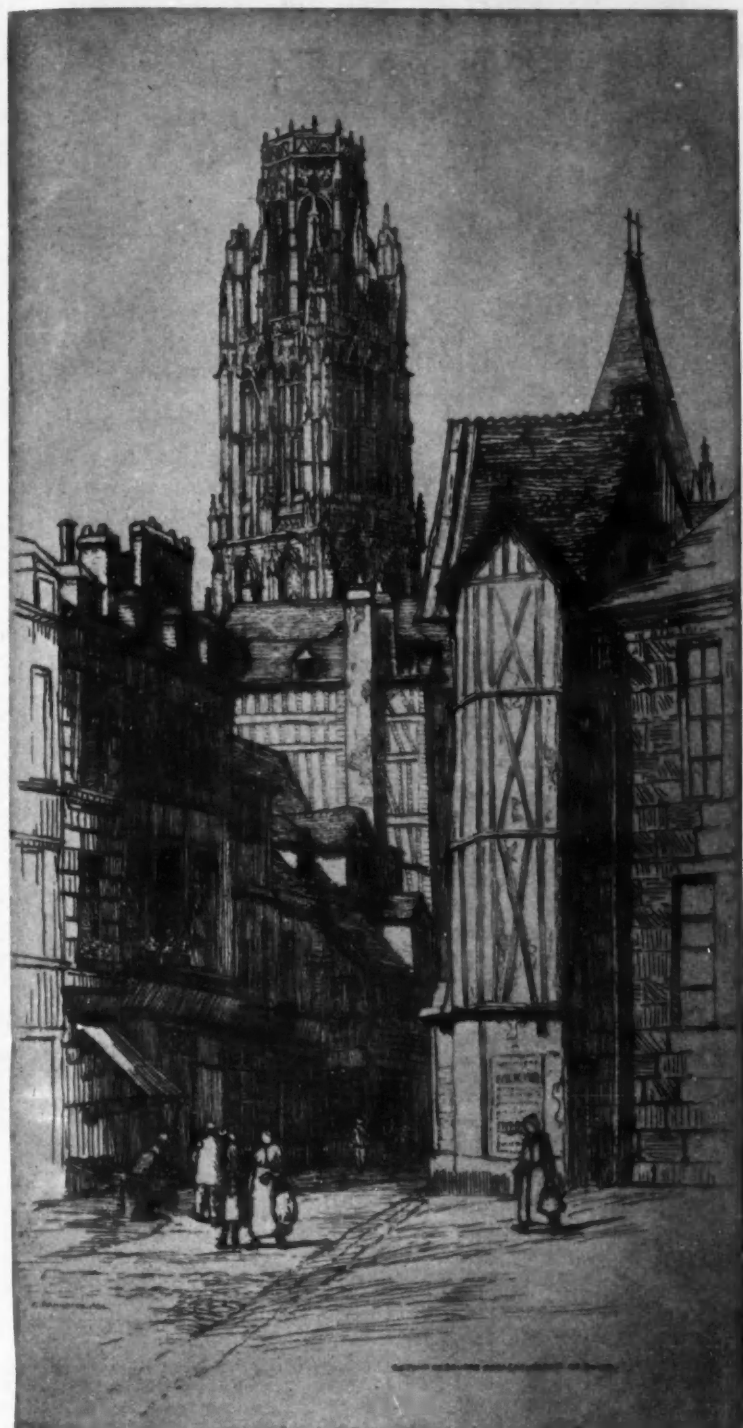
VOL. XXII, NO. 15—WEEKLY

NEW YORK, JANUARY 19, 1924

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

## American Etches Rouen Cathedral



"LA TOUR DU BEURRE" (CATHEDRAL OF ROUEN)  
By CAROLINE ARMINGTON  
Courtesy of M. M. Lecaplain & Co.

Among the American etchers living in Paris, Mrs. Caroline Armington enjoys a predominant position. She has made a specialty of corners of old Paris, and has a particular affection for the bridges of the Seine. The cathedrals of France are also a favorite subject with her, and she has been very successful in this

branch of her work. The print reproduced herewith is a characteristic view of Rouen Cathedral.

Mrs. Armington is a member of the principal associations of French etchers, and in 1920 she was elected an associate member of the Société Nationale des

(Continued on page 11.)

## Theodore J. Morgan's "Warriors of the Timberline"



"WARRIORS OF THE  
TIMBERLINE"

By

THEODORE J. MORGAN

The above painting, a feature of the artist's current exhibition at the Folsom Galleries, inspired Bangs Burgess to write the following poem:

Tragic twisted trees,  
Grim warders of the cliff,  
Stripped of teguments,  
Your muscles taut and red  
With agony of strife for root hold,  
In brewing place of storm  
Art thou; above the clouds,  
Where to its masterly will  
The cruel wind has bent  
Your gnarled rheumatic limbs.

Do you, envious, peer  
From lofty solitude  
O'er dizzy barren ledge,  
On trees of rhythmic growth  
And true proportion  
And long to change  
Storm-wrestled strength  
For sheltered symmetry?

## A Biblical Theme by Tanner



"THE OTHER DISCIPLE"

By HENRY O. TANNER

On exhibition in Mr. Tanner's important one-man show at the Grand Central Art Galleries.

## A Portrait by Miss Leffingwell



"PORTRAIT OF A CHILD"

By LUCIA D. LEFFINGWELL

In the artist's present exhibition at the Ainslie Galleries

## Tiepolo for Museum

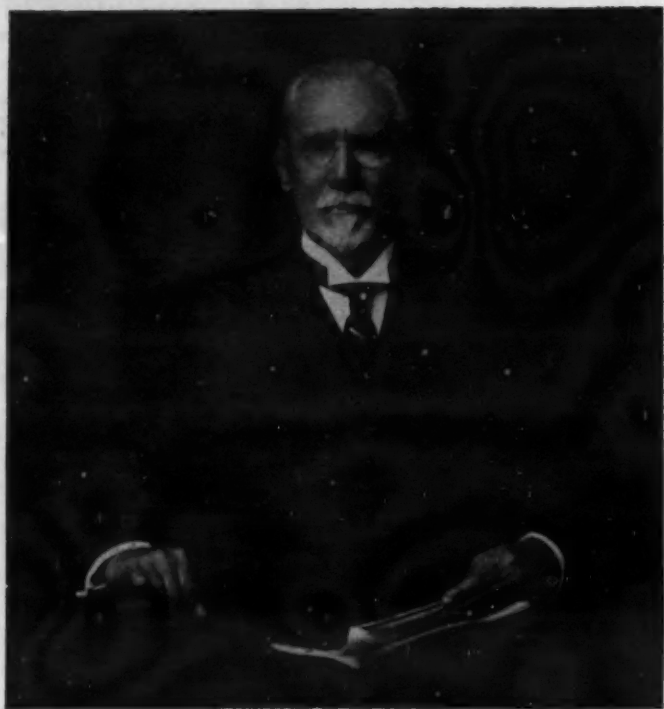
Ceiling Decoration by Tiepolo from the Barbaro  
Palace, Venice

This painting, one of the most important ever acquired by the Metropolitan Museum, has been presented by an anonymous donor in memory of the late Colonel Oliver H. Payne and is now in gallery 17 of wing F.





## Thomas E. Kirby, Grand Old Man of the Art Auction Field, Is Dead



THOMAS E. KIRBY

Thomas E. Kirby, for forty years the head of the American Art Association and during most of that time the leading art auctioneer of the world, died in his home in Haverford, Pa., on the night of Jan. 16 following an acute attack of eczema. Mr. Kirby, who was seventy-seven years old, had been ill for three weeks.

He is survived by his widow, his son, Gustavus T. Kirby, and a daughter. Funeral services were held in his home on Friday and it was announced that a second service was to be held this (Saturday) morning at St. Stephens' Church in West 69th St., New York. The interment will be private.

Mr. Kirby was born in Pennsylvania in 1847 and when still in his youth entered the auction business in Philadelphia. He came to New York in 1883 and became associated with the art organization with which his name was so long connected, during which time he was its leading spirit and made it second only to Christie's in London in fame as an art auction room. When he began business here in East 23d St. his gallery was forty-six by thirty-six feet in size and when he retired from control of the American Art Association, in March 1923, its galleries numbered twenty-two with 60,000 square feet of floor space and were the hand-somest art auction galleries in the world.

During those forty years Mr. Kirby sold nearly \$60,000,000 worth of art and literary properties. Among the more famous collections disposed of by him were those of Mary J. Morgan, Alexander T. Stewart, Thomas B. Clarke, Braxton Ives, Yerkes, Matthieson, Brinkley, Kellogg, George I. Seney, Emerson McMillan, Henry Ward Beecher, James H. Stebbins, David H. King, Jr., Schaus, William H. H. Stewart, Charles A. Dana, William H. Fuller, Henry Hilton, Augustin Daly, Benguiat, Milliken and Marquand and the Barlow library, the John Knoedler estate, and the twenty inners paintings of Richard Halstead.

In the beginning of its career under Mr. Kirby the American Art Galleries gave exhibitions apart from those of collections to be sold, and he was one of the leading spirits of the day in encouraging American art. He also gave the first exhibition here of the work of the French Impressionists, which received much abuse from critics of that time. He was also the storm center of the famous "peach bloom vase" sale of the Mary J. Morgan collection, during which agitation, as he used to recall with amusement, he was called many harsh names.

One of the remarkable personal qualities of Mr. Kirby was his remarkable use and care of his voice, which he employed much as a singer does to move his audiences, and when he retired last June, after conducting the Salomon sale, it was as fresh and resonant as when he began his career in New York. On his retirement he announced he was to devote himself to writing his memoirs, Miss Rose H. Lorenz, long the secretary of the association, being associated with him in this work. In October last Mr. Kirby announced from Philadelphia, where he had established an office, that he and Miss Lorenz were to be associated in acting as advisors in the purchase and sale of art works, arranging public exhibitions of works not for sale and the preparation of catalogues.

### C. T. Loo Returns from China

C. T. Loo, art dealer, has just returned from China, bringing paintings and bronzes which will soon be displayed in his galleries at 459 Fifth Ave. After several weeks in New York Mr. Loo will go to Paris.

## PARIS INDEPENDENTS MAKE NARROW RULE

Decision to Group Foreign Exhibits in Separate Sections May Alienate Numerous Supporters

PARIS—The Independent Artists, who open their salon next month, are at the moment stirred by a rather serious crisis. The committee of this association has just come to the decision, the reason of which is not very clear, to group the foreign exhibits in separate sections.

Even when looking at the matter from the point of view of the narrowest protectionism, it is rather difficult to see what the French contributors will gain by this measure. As long as the society has been in existence, and through all its thirty-four previous salons, no distinction has been made between the works of French artists and the others. They have been hung side by side and nobody has had any fault to find with this arrangement, the one rule observed being that the rooms should be composed of well-assorted works and present as pleasant an aspect as possible.

Two years ago, with the idea of avoiding all favoritism, and in order that the best rooms should not always be retained for the same artists an innovation was introduced which consisted in arranging the exhibitors in alphabetical order, no letter, or group of letters, being allowed to occupy the same room two years following. It was the only way to counteract the practice of the committee which, for the convenience of visitors, and the critics, had been in the habit of grouping the exhibits according to the tendency they revealed. It was said that works that were esteemed by this committee as less interesting specimens were relegated to the less important rooms, the committee thus indirectly acting in the capacity of jury, in spite of the regulations and the principle itself of the salon, created as it was to suppress the injustice of juries, its device being: no jury, no award.

Although the public and the critics were not altogether appreciative of this leveling measure, it had nevertheless been accepted by the majority of the members, who profited by it. This recent decision of the committee, however, to create foreign sections is disapproved of by the greatest number of the Independents, by the French members, who consider it unjust, and by the foreign members, who look upon it as very annoying. It has been justly pointed out that the subscription of 50 francs paid by the latter—whose numbers increase each year—is a valuable support to the society, to be appreciated all the more in that since they hold their exhibitions in the Grand Palais, the expenses involved have greatly increased and have reached a very high figure.

It is also worthy of remark that the Salon of the Independents is the only one that has adopted this attitude, which strongly resembles Xenophobia, and could not be approached by any other salon, not even the old salon of the Artistes Francais, that could never have been suspected of internationalism. It is impossible not to regret a measure that, being responsible for the withdrawal of a great number of foreign artists, will perhaps deal a blow to the prosperity of the Independents, and which must, in any event, injure the spirit of artistic fraternity that should inspire them.

—H. S. C.

## A Beautiful Autumnal Landscape by Conroy



"OCTOBER DAYS"

By GEORGE T. CONROY

Courtesy the Samuel Schwartz &amp; Sons Galleries

A typical work by this artist, who excels in combining the decorative tints and the brooding subtleties of Autumn.

## DICKINSON'S "NUDE" WINS POPULAR VOTE

Visitors to Corcoran Gallery Are of the Same Opinion as Those at Pennsylvania Academy Show

WASHINGTON—Sidney E. Dickinson's "Nude" received the largest number of votes in the balloting to determine the most popular picture in the Ninth Biennial exhibition at the Corcoran Gallery. Two hundred and seventeen votes were cast for it. R. McGill Mackall's picture "The Brahms Waltz" received the second largest number, 98, and William M. Paxton's "Girl Combing Her Hair" came third with 89.

Between 9,000 and 10,000 ballots were cast. At the last two exhibitions Mr. Paxton's pictures received the popular approval.

Dickinson's "Nude" was voted the most popular painting at the 1923 exhibition of the Pennsylvania Academy of the Fine Arts.

## Independent Group Reduces Dues to \$5

"Through the Generous Interest of a Friend," Membership Cost for the Annual Show Is Halved

The Society of Independent Artists announces that for its eighth annual exhibition membership dues will be reduced to \$5. This is made possible "through the generous interest of a friend of the society."

There will be no extension, this year, of the time set for closing the membership lists, and everyone must enroll by Feb. 1. The exhibition will be held, as usual, at the Waldorf Astoria Hotel. It will continue from March 7 to 30. Dues may be paid to either Secretary Baylinson or Walter Pach, treasurer, at 1947 Broadway.

Representatives of the society have been appointed in nine cities in addition to New York to arrange for exhibits by artists of those cities.

## ZUBIAURRES EXHIBIT COLORFUL PICTURES

Work of the Spanish Brothers Is Native to the Core, Both in Subject and Tone—Other Displays

Although the brothers De Zubiaurre have exhibited their work elsewhere in this country, New York has never had a chance to see their paintings until they were shown in the Dudensing Galleries where they bid fair to attract an unusual amount of attention.

While there is a general resemblance in their work, both in subjects and technique, Valentin owes much more to Zuloaga than does Ramon who, in his figures and details, appears to have been influenced to an extent by primitive art. Native to the core in subject and color, the work of these two young Spanish painters has been less influenced by the traditions of the French Salon school than that of any contemporary artists, the only suggestion of this pervasive influence being noted in Ramon's "Pottery Vender," which might have been the work of some Scandinavian painter trained in Paris.

The primitive touch in Ramon's work is seen in the "Unloading Fish in Ondarroa," with its naively drawn fishes and the manifold details on the house fronts in the background and in the "Old Fisher Folk." Yet these are both essentially Spanish as are the "Festival in Salamanca" and "The Race," a homely sporting event at a rural fiesta.

The spell of Zuloaga is very marked in Valentin's "The Golden Castilla" and "Golden Wedding" but he is purely and finely himself in "A Holiday," one of the picnic scenes both brothers love to paint; in the fine head of "Jose-Mari," and in such spirited groups of young men outdoors as seen in the "Young Musicians" and in the "Espatadantaris."

Valentin is particularly brilliant with his still life painting, notably in the rustic pottery jugs that make such charming notes in the festive scenes. The exhibition will continue until Feb. 14 and no one interested in contemporary Spanish painting should miss this colorful and humanly interesting group of pictures.

### Ullman's Nudes Unusual

Eugene Paul Ullman, who is holding his first exhibition here in many years after a long residence in Paris, is showing at the Milch Galleries recent nudes, genre, portraits and landscapes. In each field he makes interesting contributions, but the nudes carry off the honors. There are seven of them, an unusually large group, but it is not their number that gives them precedence. Compared with these the majority of nudes seem to be wooden or only half finished. Not that Ullman carries detail to great length, for these are rendered with a broad and flexible technique. Freedom of treatment is seldom joined with such adequacy of expression. The variety of surface, the play of light and shade over the rise and fall of contour is completely realized.

The nude which he calls "The Larger One in White" shows the model, who raises herself on one arm and looks directly forward, lying on a white sofa which takes on beautiful gray-green shadows. The counterplay of light and shade

## A Decorative Fancy by an Etcher



"IDLE HANDS"

Etching by MARGERY WHITTINGTON

In the Eighth Annual Exhibition of the Brooklyn Society of Etchers, at the Brooklyn Museum

This etching, done by a well known English artist, is much admired at the Brooklyn show. Miss Whittington is an exhibitor in England at the Royal Academy; the Walker Art Gallery, Liverpool; the Grosvenor Galleries, London; in Scotland at the Royal Scottish Academy, Edinburgh; the Royal Institute, Glasgow; the Society of Scottish Artists, Edinburgh; and in New York at the National Academy of Design.



ENGLISH FRENCH DUTCH GERMAN

## OLD SILVER

XVIIIth Century Enamelled Gold Boxes  
and Miniatures

Antique Diamond Jewels

**S. J. PHILLIPS**

113 New Bond Street, London, W. 1

Established Fifty Years

**Newcomb Macklin & Co.**

PICTURE FRAME MAKERS  
233 Fifth Ave., New York

DISTINGUISHED  
Modern HAND CARVED DESIGNS  
ANTIQUE REPRODUCTIONS  
SUPERIOR TONES and FINISHES  
Extremely Moderate Prices

STOCK FRAMES  
FOR OIL PAINTINGS  
ALWAYS ON HAND IN ALL REGU-  
LAR SIZES FOR IMMEDIATE  
DELIVERY

MAIL ORDERS  
Receive Prompt Individual Attention  
George A. McCoy, Manager  
Catalogues Sent Upon Request

Art Gallery and Work Shop  
State & Kinzie Sts. Chicago, Ill.

## THOMAS AGNEW

& SONS

PICTURES and DRAWINGS

BY THE OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. 1.

PARIS: 22 PLACE VENDOME

MANCHESTER: 14 EXCHANGE STREET

**P. & D. COLNAGHI & CO.**  
(ESTABLISHED 1740)



BY APPOINTMENT

Paintings, Drawings, Engravings,  
Etchings, Lithographs, Woodcuts,  
by the Old and Modern Masters

EXPERTS, VALUERS, PUBLISHERS

GALLERIES

144-145-146, NEW BOND ST.  
LONDON, W. 1.

Cable Address, Colnaghi, London

and the way the green tones work their way among the flesh tones evokes the sensuous delight which color should. There is another nude on a plum colored sofa in which rhythm of line comes still farther into play, and the same color harmonies, this time centering around an ashy rose and amethyst, unite the whole. There is a lovely painting of a mother dressing a child in which one seems to be quite close to the group and looking down at the figures, a favorite viewpoint of the artist often met with his other genre subjects.

### Birge Harrison's Paintings

Birge Harrison is showing once again what an incorrigible poet in paint he is through the eighteen canvases on view in the Howard Young Galleries. His "Red Barn," familiar though he has made the subject, is lyric to the last inch, and the economy of means he uses to get such an effect is carried to an even greater degree in the austere melancholy "First Snow-fall," which is apt to make the visitor think Mr. Harrison has been steeped in the world of Robert Frost's "North of Boston."

The homely glow of lamplight shining through curtained windows of snow-bound houses is the appealing note of "Early Lamplight" and "New Year's Eve in Canada," while the painter can evoke a tender strain even out of that present municipal storm center, the Philadelphia city hall, in his misty violet and gold scheme called "Evening, Philadelphia." In the "Moonrise in the Tropics" Mr. Harrison makes vivid to those who have seen the spectacle the strange light filling sky and sea of that world.

The facts of the form of hull and shape of sail have been his chief concern in "The Fishing Fleet," but even here the poet is in evidence in the tender atmosphere of the evening light. The exhibition continues until the end of January.

### Abbott Graves' Gardens

Figures as well as the flowers are a distinct part of the appeal of most of the paintings of "American Gardens" that Abbott Graves is showing in the Ainslie Galleries through Jan. 30.

This painter's America includes Venezuela and Cuba as well as those of his homeland, his "Tropical Garden" of the first-named country being distinguished not only by its charming figures in white under a mango tree but also by the manner in which he has enveloped the scene

with the hot humid air of the tropics, an effect he has also caught in the more animated "Havana Kiosque" with its display of fruit and the moving figures about it.

Mr. Graves has fixed himself so firmly in his niche as a painter of gardens that we expect to see from him canvases as rich in lush beauty as the "Field of Iris," which is nowhere empty in spite of its size, but he has bettered all his past work in the garden with the "Salem Doorway" for a background and more particularly in the wholly admirable "House of 1812," a notably fine piece of painting as well as of color. The total scheme of "The White Bridge" shows how keen his eye is for effects of beauty other than flowers or graceful womanhood.

### Annual Show by Miniaturists

With only seventy-seven works by forty artists the annual exhibition of the American Society of Miniature Painters appears to be much smaller than usual this year as it is displayed in the Ehrich Galleries. One reason of this comparatively small number of little pictures is that there are few landscapes or still-life paintings, portraiture being in the ascendant as it always should be in a miniature show.

Among the more distinguished of these are the likenesses of Robert Nathan by Margaret Foote Hawley, Anne Douglas Sedgwick by Laura Coombs Hills, Miss Anne Beatty by Annie Hurlburt Jackson, Juliet Black by Katherine S. Myrick, Jare Blackstone by Elsie Dodge Pattee, and "Mr. D." and Earnest Elmo Calkins by Mabel R. Welch. Figures used as color schemes include Bertha Coolidge's "Poppy," Alexandrina Robertson Harris' "Czecho-Slovak Dress," and Julie Kahle's "Peasant Girl." The exhibition will continue until Jan. 26.

### Baroness Maydell's Silhouettes

Recent silhouettes by the Baroness Maydell, who held her first exhibition last year at the Knoedler Galleries, are to be seen at the Russian Bazaar in the Heckscher Building, 730 Fifth Ave. Among her subjects are Pavlowa, Duse, and various members of Newport, Lenox and New York society. The Baroness has not only a remarkable talent for likeness but also a grace of design which gives her work unusual charm.

(Reviews of other exhibits on page 10.)

**HARMAN & LAMBERT**

Established in Coventry Street  
During Three Centuries



BY APPOINTMENT

DEALERS IN ANTIQUE  
SILVER  
JEWELLERY  
OLD SHEFFIELD PLATE  
ETC.

177, NEW BOND STREET,  
LONDON, W. 1.

The  
**Bachstitz Gallery**

HIGH CLASS  
PAINTINGS

of the Dutch, Italian, French, Eng-  
lish and Spanish

OLD MASTERS

Egyptian, Greek, Roman and other  
Antiquities

Mohammedan Works of Art  
Ancient Tapestries

THE HAGUE, HOLLAND, Surinamestraat 11  
Berlin: Tiergartenstrasse 8

Representative in America,  
Mr. P. Jackson Higgs,  
11 East 54th Street, New York.

**The Morant Gallery**

of  
OLD MASTERS

Early Russian and Flemish  
Primitives and 17th Century  
Dutch Masters

33, Duke St., St. James's, London, S. W. 1.

**Pictures and Drawings**

by Marchand, Lotiron, Roger Fry, Matisse,  
Vanessa Bell, Segonzac, Duncan Grant,  
Moreau, Thérèse Lessore and contemporary  
painters and the older schools.

THE INDEPENDENT GALLERY  
7a Grafton Street, London, W. 1.

**Arthur Greateorex, Ltd.**

Watercolour Drawings & Paintings

Publisher of Modern Original  
Etchings and Mezzotints

41 Grafton Street London, W.

## Chinese Works of Art

Our new and fully illustrated Catalogue  
mailed post free

**SPINK & SON, LTD.**

5, 6 & 7 KING ST., ST. JAMES'S, LONDON

FOUNDED 1772

PICTURES  
BY  
OLD MASTERS



NICOLAS MAES (1632-1693)

**Paul Bottenwieser**

NOW LOCATED AT

**Anderson Galleries**

489 Park Ave. : New York

XVIIth, XVIIIth & Early XIXth Century

PEWTER

Phone: Padd. 6336

3 minutes from Baker  
Street Stations

A. FYNDE

16 Park Road, Regent's Park  
London, N. W. 1

MR. LEONARD PARTRIDGE  
begs to announce that he  
has entered into partnership  
with MR. BASIL DIGHTON  
and they have taken over the  
stock of Basil Dighton Ltd.  
on such terms that they can  
in many cases quote prices  
below costs.

**BASIL DIGHTON**  
3, Savile Row, London, W. 1.

**The Fine Art Society, Ltd.**

PAINTINGS and WATER COLOURS by  
LEADING BRITISH ARTISTS

Publishers of the Etchings by  
BRANGWIN, STRANG, SEYMOUR HADEN  
Also Etchings by Zorn, etc.

148 NEW BOND ST. LONDON, W. 1

**HENRY J. BROWN**

(Late W. Lawson Peacock & Co.)

Paintings, Drawings, Pastels

THE RAEBURN GALLERY

48 Duke Street, St. James's, London, S. W. 1.  
Cable Address: Collective, Piccy, London

**RARE STAMPS**

are my Specialty.

Selections willingly sent on approval

T. ALLEN

"Craigard" Blake Hall Rd., Wanstead  
London. E. 11., England

## Old Masters

of the

Early English School, Primitives of the Italian and Flemish  
Schools and 17th Century Dutch Paintings

Exceptional opportunities of making private purchase from  
historic and family Collections of Genuine Examples by the  
Chief Masters in the above Schools can be afforded to  
Collectors and representatives of Museums

by

**ARTHUR RUCK**

Galleries: 4, BERKELEY STREET, PICCADILLY, LONDON, W. 1.

**J. Goudstikker**

KALVERSTRAAT 73 — AMSTERDAM

FOUNDED 1845

*Pictures of All Periods*

CABLE: GOUDSTIKART, AMSTERDAM



# HOWARD YOUNG GALLERIES

EXHIBITION  
of  
PAINTINGS  
by  
**Birge Harrison**  
N. A.

January 15th to 31st

634 Fifth Avenue  
opposite St. Patrick's Cathedral  
NEW YORK

## CANESSA ANTIQUES TO BE DISPERSED

American Art Galleries to Sell  
More Than 300 Items From  
Famous Collection Next Week

More than 300 objects from the collection of antique works of art gathered by C. and E. Canessa, of New York, Paris and Naples, are to be sold at auction at the American Art Galleries on the afternoon and evening of Jan. 25 and the afternoon of Jan. 26. The dispersal of the collection has become necessary as a result of the death of Cavalier Cesare Canessa and the settlement of his estate. The pieces in it are a part of those gathered in the course of forty years of collecting by the late antiquarian and his brother, Ercole Canessa, of Paris.

Among the items are Egyptian, Greek, Roman, Gothic and Renaissance sculptures in marble, stucco, bronze, terracotta and wood, enamels, primitive paintings, old tapestries, majolica, furniture, textiles and examples of metal work. Many of them were obtained from other collections already famous in the old world.

In commenting on the position of the Canessas in the art world, the introduction to the catalogue of the sale says: "Among the 'great finds' made through the efforts and excavations of the Canessas are the frescoes from Boscoreale near Pompeii, now in the Metropolitan Museum's Pompeian room, and the famous 'Treasure in Silver' in the Louvre."

Ernest Govett and Stella Rubenstein have written for the catalogue brief descriptions of the collection, the former dealing with the Egyptian, Greek and Roman objects, and the latter, with the Gothic and Renaissance paintings, sculptures and other works of art. Many of the objects are of historical and well as artistic importance. Among those mentioned by Mr. Govett are a rare bronze tripod of the VIth century B. C., a sculptured Olympian victor done by an artist of the school of the elder Polyclitus, an amphora of the VIIth century B. C. and a faun of the IVth century B. C., "one of the world's prizes in Greek art of the period."

Of the other part of the collection, Dr. Rubenstein writes in part: "The paintings assembled here include works of great significance. Among them are a beautiful panel, 'The Coronation of the Virgin,' by Taddeo di Bartolo; a triptych by Nardo di Cione, a Pieta by Carlo Crivelli, a ceiling by Giovanni Battista Tiepolo and paintings by such rare artists as Butinone, Ercole Grandi, and others, all representative examples of their work."

## Furniture and Silver Sold

### At Auction Rooms in London

LONDON—Recent sales in the auction rooms have included one of antique furniture and silver at Hurcomb's. At this a Chippendale mahogany set of eight armchairs and a settee went to M. Harris for £700, a pair of armchairs of the same period to Mallett, of Bath, for £290; a George I chalice and patten to D. Davis at 100s an ounce, a pair of George I caddies to the same buyer at 48s an ounce, and a pierced Georgian mustard pot to Frankland at 55s an ounce.

At Willis' Rooms a gold chalice with roses in relief supported by a figure of Flora went to Webster for £76.

At Collins & Collins and Thomas Ensor & Sons' sale of the contents of Clyffe House, Dorchester, a Lowestoft dinner and dessert service brought £205 and a Spode dinner service, £44.

## Works by French and Tanner

The Grand Central Galleries will open an exhibition of religious paintings by Henry O. Tanner on Jan. 21, to last until Feb. 9. A recent marble group by Daniel Chester French will also be placed on view during the same period.

## Total of \$111,473 for Nolen Estate

Sale of Second Section of Late  
Tutor's Artistic Collection  
Yields \$36,258 at Anderson's

At the Anderson Galleries there was sold from Jan. 7 to 12 the second part of the artistic collection of the late William Whiting Nolen, of Cambridge, Mass., a tutor famous among students and alumni of Harvard University as "Widow" Nolen. This part included Washingtoniana, early American silver and furniture, old pewter, silver plate, pottery, china and glass and models and paintings of ships. The 902 items brought \$36,258. The highest prices were \$1,050 for a silver teapot made by Paul Revere and \$1,525 for one of the twelve silver cups used by General Washington in the War of the Revolution. Both of these pieces were taken by G. W. Halsey. The previous sale brought \$75,215.

The more important numbers in the second sale, with their buyers and prices, were:

- 54—American eagle Lowestoft tea and coffee service, 36 pieces, XVIII century; Mrs. Richard Whitney .....\$825
- 152—Lacquered grandfather's clock, Dutch, XVIII century; Walker & Gillette.....\$332.50
- 247—Canton and Staffordshire blue willow pattern dinner service, 153 pieces, XVIII century; Miss H. Counihan, agent.....\$277.50
- 301—Carved mahogany highboy, American, XVII century; G. W. Schürman.....\$240
- 578—Eight carved mahogany chairs, American, circa 1860; B. Brown.....\$255
- 598—Inlaid mahogany mantel clock, Aaron Willard, Boston; Clapp & Graham.....\$205
- 698—Two Sheffield plate candlesticks owned by General Washington; J. B. Fuller.....\$560
- 736—Mahogany block-front bureau, American, XVIII century; C. J. Sullivan.....\$320
- 738—Inlaid mahogany desk sideboard, American, XVII century; P. A. Means.....\$320
- 749—Three carved mahogany eagle chairs, American, Sheraton period; Mrs. E. Chadbourne.....\$310
- 815—Tureen and cover, Ridgway, Boston; J. R. Ackerman.....\$250
- 854—Silver porringer, Joseph Edwards, Boston; C. Kaufman.....\$230
- 856—Silver porringer, Josiah Austin, Charlestown, Mass.; F. J. Peters.....\$215
- 858—Silver porringer, Daniel Rogers, Newport, R. I.; C. J. Sullivan.....\$290
- 859—Silver porringer, Paul Revere, Boston, Mass.; O. G. Rockwood.....\$500
- 861—Silver porringer, Edward Winslow, Boston, Mass.; C. Kaufman.....\$270
- 869—American silver teapot, Benjamin Burt; Clapp & Graham.....\$500
- 872—Silver tankard, Edward Winslow, Boston, Mass.; O. F. Worthington.....\$525
- 873—Silver tankard, Moody Russell, Barnstable, Mass.; W. Crawford.....\$250
- 874—Silver tankard, Benjamin Burt, Boston, Mass.; O. F. Worthington.....\$300
- 875—Silver communion cup, Benjamin Burt, Boston, Mass.; O. F. Worthington.....\$400
- 883—Silver teapot, Paul Revere, Boston, Mass.; G. W. Halsey.....\$1,050
- 879—Washington's silver camp cup, Edward Milne, Philadelphia, Pa.; G. W. Halsey.....\$1,525

## Rare Books and Manuscripts

### Announced for Three-day Sale

What is expected to be one of the most important book sales of the season has been announced for the galleries of the American Art Association on the evenings of Jan. 30 and 31 and Feb. 1. It will consist principally of Herman LeRoy Edgar's collection of first editions of W. M. Thackeray, inscribed first editions of Joseph Conrad, Charles B. Eddy's collection of first editions and a small group of paintings and colored prints of sporting subjects.

Among authors represented other than those named are Joseph and Richard Steele, with a complete set of *The Spectator*; William Loring Andrews, Max Beerbohm, R. D. Blackmore, G. K. Chesterton, William Combe, with the three tours of "Dr. Syntax"; Coleridge, Dickens, Eugene Field, Edward Fitzgerald, John Galsworthy, George Buchanan, John Masefield, O. Henry, Poe, Stevenson, Swinburne, Whistler, Oscar Wilde, Whittier and Wordsworth.

## Sargent Portrays Barrymore

BOSTON—John S. Sargent has added to the list of portrait drawings which he has made of distinguished people by making during the last days of John Barrymore's engagement in Boston a drawing of the actor.

## FEARON

PAINTINGS  
AND  
DRAWINGS

By the Old and Modern Masters

SCULPTURE

BY

JO DAVIDSON

GALLERIES

INCORPORATED

25 West 54th Street

## LAIRD ART OBJECTS SOLD FOR \$139,959

Dispersal of Great Collection  
Takes Six Days at American  
Art Galleries—Prices

Chinese and other porcelains, Chinese and Japanese carvings, Persian and other Oriental rugs and other objects of art to the number of 1,620 collected by Samuel S. Laird, now deceased, were sold at the American Art Galleries on Jan. 7, 8, 9, 10, 11 and 12 for a total of \$139,959.50. The highest price paid for a sang-de-boeuf oviform vase of the Kang-hsi period. The largest bid, however, was one of \$3,675 with which F. W. Morris obtained Mr. Laird's famous collection of Japanese netsuke, 853 items in all, the assembling of which covered thirty-eight years.

The more important numbers at the sale, their buyers and prices were:

- 533—Famille-verte bottle, K'ang-hsi; J. Rupert .....\$510
- 758—Set of eight Chinese ivory carvings of the Taoist Immortals; Mrs. Christian R. Holmes .....\$1,280
- 81—A, B, C, D and E—Collection of Japanese netsuke; F. W. Morris .....\$3,675
- 1026—Antique Caban rug, 12'6"x5'4"; J. S. Hart .....\$690
- 1031—Antique Serapi carpet, 13'4"x9'2"; J. S. Hart .....\$600
- 1075—Pair of mahogany and glass cabinets; P. C. Jaehne .....\$520
- 1254—Pair of porcelain bird statuettes, K'ang-hsi; S. Johnson .....\$560
- 1318—Pair of double-gourd bottles, K'ang-hsi; I. Voron .....\$520
- 1365—Decorated vase, Yung Cheng; S. Johnson .....\$510
- 1368—Decorated oviform vase, Ch'ien-lung; G. Brennan .....\$525
- 1369—Inverted pear-shaped vase, K'ang-hsi; Mrs. C. James .....\$750
- 1372—Famille-verte tall beaker, K'ang-hsi; Charles of London .....\$850
- 1373—Cylindrical club-shaped vase, K'ang-hsi; S. Johnson .....\$550
- 1434—Fei-t'ui jade bottle-shaped vase; Long Sang Ti Co. .....\$520
- 1447—Pair of jade bowls; F. R. Hazard, \$520
- 1464—Moss-jade fruit bowl; W. W. Seaman, agent .....\$820
- 1468—Chloromelanite statuette of a goddess; A. R. Smith .....\$510
- 1471—Lapis-lazuli vase with cover; J. Chain, \$675
- 1475—Jade statuette of Kuan-yin; S. Johnson .....\$525
- 1476—Rose quartz statuette of Kuan-yin; F. Hausman .....\$550
- 1478—White jade figure group; J. Chain, \$575
- 1500—Fei-t'ui jade statuette of Kuan-yin; J. Chain .....\$550
- 1530—White jade double vase; S. Johnson .....\$1,450
- 1532—Pair of fei-t'ui jade quadrilateral vases, Ch'ien-lung; A. R. Smith .....\$950
- 1559—Peachbloom circular water dish, K'ang-hsi; S. Johnson .....\$500
- 1560—Peachbloom circular water dish, K'ang-hsi; Long Sang Ti Co. .....\$525
- 1563—Imperial yellow semi-globular water holder, K'ang-hsi; S. Johnson .....\$500
- 1571—Apple-green gallipot, K'ang-hsi; P. C. Jaehne .....\$800
- 1572—Sang-de-boeuf gallipot; S. Johnson, \$625
- 1575—Pair of chair-de-lune bottles, Ch'ien-lung; S. Johnson .....\$700
- 1583—Apple-green jar, K'ang-hsi; S. Johnson .....\$700
- 1586—Lang-yao oviform vase, K'ang-hsi; Mrs. E. F. Hutton .....\$1,050
- 1587—Sang-de-boeuf oviform vase, K'ang-hsi; E. H. Brown .....\$1,900

SALE OF AMERICANA  
American Art Association, Jan. 7, 8 and 9—Americana relating to the colonies, the Revolutionary war and pioneer days in the West including property of H. C. Holmes, of San Francisco; total, \$21,932 for 912 items. The more important numbers:

- 617—"Oroville Mercury," 50 numbers, Oroville, Cal., 1873-4; M. E. Morris.....\$117.50
- 629—"Proposal for a National Railroad," George Wilkes, New York, 1847; E. Eberstedt .....\$260
- 631—"Evidence Concerning Projected Railways," etc., committee of first Nevada Legislature, Carson City, 1865; M. E. Morris .....\$360
- 670—"The Settlers and Land Speculators of Sacramento," John Plumb, 1851; L. C. Harper .....\$125
- 690—"Daily Evening Bulletin," 860 numbers, San Francisco, 1856-60; L. C. Harper, \$200
- 727—Original papers of the Honduras inter-oceanic railroad collected by E. G. Squier, 32 vols., 1852-57; L. C. Harper .....\$475

## Artists to Dance as Pirates

The Society of Illustrators will hold its annual costume party Feb. 1 at the Hotel Astor. It will be known as "The Ultramarine Dance." The costumes will be those of traditional pirates. Watson Barratt is chairman of the entertainment committee, which includes Helena Smith Dayton, Edward Penfield, C. D. Williams and Will Johnstone.

Established 1846

## M. KNOEDLER & CO.

556 - 558 Fifth Avenue, New York

Engravings and Woodcuts by  
**ALBRECHT DÜRER**

Exhibition of Paintings by  
**JEANIE GALLUP MOTTET**

South Carolina Water Colors by  
**ALICE R. HUGER SMITH**

15 Old Bond Street  
LONDON

17 Place Vendome  
PARIS

## GOLDSCHMIDT GALLERIES

INC.

OLD WORKS OF ART  
PAINTINGS BY OLD MASTERS

673 FIFTH AVENUE, NEW YORK

(ENTRANCE IN 53d STREET)

FRANKFORT-ON-MAIN  
KAISERSTRASSE 15

BERLIN. W.  
VICTORIASTRASSE 35

## LAIRD'S COLLECTION OF PAINTINGS SOLD

Total of \$25,577 Is Paid for  
103 Canvases With Sheep Picture  
by Jacque Leading List

One hundred and three paintings by eighty-one artists of various times and countries, property of the estate of the late Samuel S. Laird, of Philadelphia, Pa., were sold at the American Art Galleries on Jan. 9 and brought \$25,577.50. The highest price was \$3,200, paid by Dr. J. Cadgene for "Sheep Entering the Barn" by Jacque. Pictures bringing \$200 or more were:

- 15—"Wallachian Post Station," (8½x6¼), Schreyer; T. Johnson .....\$1,150
- 17—"Romeo and Juliet Serenade," (11¼x16), F. Narchetti; C. H. Newcombe.....\$310
- 37—"Proud of His Biceps," (18x12), J. G. Brown; P. J. Knobock.....\$200
- 38—"Gaming at the Inn," (14¼x12¼), B. E. Fichel; A. J. Seguir .....\$250
- 45—"Marine," (9x14¼), E. Boudin, 1885; A. J. Seguir .....\$220
- 47—"Boy with Cows," (14½x16), Frederick Voltz, 1867; Henry Schultheis.....\$300
- 48—"Landscape and Cattle," (14x18), William Hart, 1886; S. B. Thorne.....\$250
- 54—"Forest and Figures," (17¼x15½), G. C. Koekkoek, 1850; J. R. Boker.....\$220
- 56—"The Cottage Window," (26x21¼), Weiland, 1899; J. R. Boker.....\$200
- 63—"Shepherd and Sheep at the Verge of the Sea," (18x14¼), C. Hoguet Henry Helbig .....\$270
- 68—"The Departure for the Hunt," (29x23¼), Isabey, 1852; T. Johnson.....\$2,800
- 69—"Sheep Entering the Barn," (26x21¼), Jacque; Dr. J. Cadgene .....\$3,200
- 71—"Toilers Resting," (21½x29¼), J. J. Veyrassat; M. Knoedler & Co.....\$500
- 72—"On a French Farm," (20x21), Julien Dupré; L. Dudensing .....\$200
- 76—"Flirtation," (25x19½), Ernest Zimmermann; Henry Schultheis.....\$300
- 78—"Just Another Drop," (20x30), A. Tamburini; C. H. Newcombe.....\$360
- 79—"Landscape with Figures," (26¼x22), Oswald, Achenbach; Henry Schultheis.....\$230
- 81—"Winter," (25x30), Bruce Crane; S. A. Herzog .....\$400
- 86—"Peasant Women Working at Home," (33½x28½), Willy Martens; Arlington Galleries .....\$320
- 87—"Cattle in a Wood," (34½x30½), Frederick J. Voltz; Henry Schultheis.....\$590
- 88—"Constantinople," (21½x33¼), Ziem; Dr. J. Cadgene .....\$900
- 89—"The Landing of the Catch," (30x49¼), B. J. Blommers; W. L. George.....\$1,400
- 91—"Landscape with Figure," (29x36¼), Leon Richet; F. O. Anderson .....\$270
- 101—"Returning Home—Cows and Their Youthful Cowherd," (29x45), Anton Braith, 1867; Henry Schultheis.....\$475
- 102—"The Italian Fisherman's Home," (29¼x42¼), Chierici Gaetana, 1873; Henry Schultheis.....\$360
- 103—"Winter Logging," (31x50½), Ludwig Munthe; Henry Schultheis.....\$380

SALE OF SHAKESPEAREAN LIBRARY  
Anderson Galleries, Jan. 10—The Shakespearean library of Eustace Conway, of New York; total, \$3,568.75 for 266 items. The more important numbers:

- 10—"Appian of Alexandria," "The Second Part of Appian of Alexandria," 2 vols in 1, 1578; E. D. North .....\$110
- 166—"The Death of Robert, Earle of Huntington," etc., Anthony Munday and Henry Chettle, first edition, London, 1601; E. H. Wells & Co. ....\$360
- 203—"Select Observations on English Bodies," etc., John Hall, translation by James Cooke, first edition, London, 1657; Rosenbach Company .....\$100
- 258—"The Weakest Goeth to the Wall," anonymous, London, 1618; Rosenbach Company .....\$150

## Auction Sales and Exhibitions

### AMERICAN ART GALLERIES

(Madison Avenue, 56th to 57th Street)  
January 23 and 24, evenings—Foreign and American paintings including works by Corot, Schreyer, Jacque, Meissonier, Morland, Wyant, Inness and others from the estate of the late W. F. Kimball and other sources. On free view from Jan. 19.  
January 25, afternoon and evening, and January 26, afternoon—The collection of antique sculptures, Primitive paintings, early tapestries and Renaissance furniture of C. & E. Canessa. On free view from Jan. 19.  
January 29, evening—Colored lithographs by Currier & Ives and paintings of famous horses from the collection of William Hoegg, of New York, and other sources. On free view from Jan. 25.  
January 30 and 31 and February 1, evenings—The Herman LeRoy Edgar collection of first editions of W. M. Thackeray, the Charles B. Eddy collection of first editions of Joseph Conrad and other first editions. On free view from Jan. 25.  
January 31 and February 1 and 2, afternoons—Period furniture, porcelains, metalwork, textiles and tapestries from the collection of Joel Koopman, of Boston, Mass. On free view from Jan. 26.

### ANDERSON GALLERIES

(Park Avenue at 59th Street)  
January 21 and 22, afternoons—Broadside and other Americana from the collection of the late George R. Barrett, of Boston, Mass.; William E. Spaulding, of Nashua, N. H., and other sources. On public exhibition from Jan. 17.  
January 23 and 24, afternoons—Autograph letters and manuscripts from the collections of F. L. Hadley, of Mountville, W. Va.; Eustace Conway, of New York, and the late George R. Barrett, of Boston, Mass. On public exhibition from Jan. 17.  
January 31 and February 1 and 2, afternoons—Heirlooms and antique objects of art collected by Cornelia S. B. Miller, of New York. On public exhibition from Jan. 24.

### CLARKE'S GALLERIES

(42 East 58th Street)  
January 24, 25 and 26, afternoons—Textiles, furniture, ceramics, glass and tapestries, the property of an English collector, with additions from other sources. On free public view.

## "Barbizon House, 1923" Is Out

LONDON—"Barbizon House, 1923—An Illustrated Record," is the title of a beautiful volume just issued by D. Crol Thomson, 8 Henrietta St., Cavendish Square, W. 1. The frontispiece is a reproduction in colors of "Souvenirs," a still-life by Manet. There are twenty other illustrations of works by Barye, Corot, Monet, Courbet, Daubier, Brangwyn, Matthew Maris, Boudin, Frans Hals, Rousseau, Orpen and others.

668 Fifth Avenue

**SOCIÉTÉ  
ANONYME  
PRESENTS  
ARCHIPENKO at  
KINGORE  
GALLERIES**



## KIMBALL, GARLAND AND OTHER GROUPS OF PAINTINGS UNITED FOR AUCTION SALE



"PORTRAIT OF A GENTLEMAN IN ARMOR"  
By JEAN MARC NATTIER

Although the 185 paintings and water colors now on exhibition in the American Art Galleries come from the well-known collections of William S. Kimball and James A. Garland and from several other sources, it happens that all these collectors were devoted to much the same schools so that as the pictures hang together here they might well have come from one large collection formed in the 1890s when landscape and story-telling paintings were most in favor. The six canvases reproduced on this page are not only thoroughly representative of the

from the Garland collection and hung for twenty years as a loan in the Boston Museum; in "Rounding up the Sheep" by Troyon, one of his truly moving compositions, in the splendid Lhermitte, "The Harvest," a canvas representing his finest work among his peasant subjects, and in the dignified and colorful Schreyer, "The Sheik and his Followers." The Wyant, "Landscape After Sunset," is not only an exquisite example of that painter's work but it represents to perfection the late William S. Kimball's taste in American landscape



"ROUNDING UP THE SHEEP"  
By CONSTANT TROYON

show as a whole but show its range of periods, with a few exceptions such as a portrait of Pope Paul III attributed to Titian.

The XVIIIth century French portrait school is admirably represented in the work by Nattier, one of the few canvases signed by him ever offered for sale here, "Portrait of a Gentleman in Armor." The modern French school of the following century has four brilliant exemplars, in the fine Corot, "Berger dans une Gorge au Bord de la Mer," which comes

art, of which this exhibition contains so many fine illustrations.

As must be expected in a general collection of this time Daubigny is here with a panel, "Landscape at Sunset"; George Morland, with one of his remarkable studies of pigs, "Feeding Time," which shows what an eye Mr. Kimball had for painting as painting; Rosa Bonheur, with a "Lion and Lioness," so fine as to remove the suggestion of the conventional Bonheur; a charming Alfred Stevens, "On the Balcony," which was

once owned by the late William M. Chase, himself represented by one of his serenely lovely Shinnecock scenes, "The Blown Thistle." There are two by Inness, one in his early brown tone titled "Landscape: The Cows in the Lane." There also is a Blakelock, "Indian Canoes," that has not become indefinite with the passage of time as happens to so many of his paintings. Nearby hangs a beautifully painted study of "The Chef" by Bail, a strikingly characteristic "Portrait of Miss Goldammer" by Von Leubach, a panel by Mauve, "By the Sea Meadows," and a Van Marcke, "Calling the Cattle," more human than many of his more conventional compositions.

Raffaelli came within the scope of Mr. Kimball's taste, the little figure study, "Gathering His Load," being quite as completely Raffaelli as is the larger example. The Millet here is "The Laborer at his Task"; the Fromentin, a panel, "Watering Horses"; the Landseer, "Deer in the Forest," an uncommon feature in auction rooms nowadays, more so than in the case of Turner whose "Scarboro'" is one of his characteristic panoramic views of land and sea. Bonington naturally belongs in this company and he is to be seen in the "Old World Fishing Station" of unusually fine quality.

Among the modern Dutchmen are Josef Israels with one of his melancholy peasant subjects, "The Widower." Naturally more cheerful in tone are two marines by Clays. Rarer than these in a public sale but not so characteristic of the time in which these collections were formed is the one canvas by Sir John Lavery, a portrait of an English actress in costume, a picture called "The Rehearsal" and a distinguished example of Lavery's early manner.

Older foreign schools have distinguished examples in a small but fine Tiepolo, "The Assumption of the Virgin"; a "Portrait of a Youth" by Nicholas Maes in his most finished vein; a half-length portrait, "Sir Arthur Palk, Bt.," by Sir Joshua Reynolds; a particularly lovely Harlow, "Lady Ashburton as Diana," and a large canvas by Richard Cosway called "Lady in White."

The American painters included in the show range from the mid-XIXth century men to such living artists as Hassam and Bogert. Asher B. Durand's "West Point" is a notable example of the earlier school, as is Daniel Huntington's "Narrows of Lake George," painted in 1870. Bogert is represented by "The Sea by Moonlight" and "Near Overschie, Holland," and Childe Hassam by the "Dryads," once in the Hugo Reisinger collection. A water color by J. Francis Murphy, "Gray Day," and an oil, "The Meadow Farm," are both in his simplest vein of composition. Of the two Bruce Cranes, the "Yellow Cakes" makes the stronger appeal through its simplicity and fine color. Kenyon Cox does not appear here as a figure painter but with a landscape, "After Harvest," an expression of his art little known to the average visitor to picture shows.

Other landscapes by Americans are Robert W. Van Boskerck's "Long Pool: The Avon below Bidford"; Charles P. Gruppe's "Autumn Landscape," "Lyme Church, Winter," by Clark Voorhees; William Sartain's "Bergen Meadows," Arthur Parton's "Sheep at Eventide," William Bliss Baker's "Winter," a canvas once owned by Benjamin Altman, and Leonard Ochtman's "Landscape at Evening." Marines by native painters include "Venetian Boats," a notable example of William Gedney Bunce's work; "Marine: Chasing Breakers" by Frank K. M. Rehn, Alexander Harrison's "The Sea."

Figure subjects by our painters are particularly numerous and of fine quality, not a few of them being by men whose work rarely appears in the auction-room. Such are "A Pastoral" by Henry Siddons Mowbray, "The Shepherdess" by Charles Sprague Pearce, Gari Melchers' "The Singing Class," and "An Attack on the Plains" by Charles Marion Russell. There are also two Oriental subjects by Edwin Lord Weeks, of which "The Question" is a happy ex-



"BERGER DANS UNE GORGE AU BORD DE LA MER" By COROT

ample of his anecdotal subjects. Walter McEwen's "Making the Flag" is Dutch in subject but the work of an American whose pictures are rarities here. The "Springtime Ideal" by F. S. Church shows the heads of two young girls, while Ridgway Knight's "The Meadows in May" has two girls of another world as its chief subjects.

American though he is, Knight brings us back to contemporary France that has been patronized extensively in its painters by Mr. Kimball and the other collectors in this group. They had more than one

tle in Pasture" by Marie Dieterle which shows how good a painter she was, and much rarer apparitions at public sales such as the "Ophelia" of J. P. Laurens and the "Devotion" by Jules Joseph LeFebvre.

The Englishmen of an elder school, Patrick Nasmyth and Erskine Nicol, are each represented by one canvas. Contemporary Belgians are Franz Courtens, Cesar De Cock and Jan Van Beers. The Dutchmen include Mesdag, Le Comte and De Bock; the Germans, Ludwig Knaus and Alfons Spring; while the one



"THE HARVEST"  
By AUGUSTIN LHERMITTE

Bouguereau, the "Inspiration" owned by Mr. Kimball being quite the best; they had Ziem in the "Grand Canal, Venice," Roybet in "A Cavalier" and several wood interiors by Diaz, the "In Fontainebleau Forest" being one of the ripest examples of his art. There are two canvases by Pierre Bonnard, once in the Kelekian collection; a water color by Max Claude; Jacques's "Le Retour: Soleil Couchant"; Jules Alexis Meunier's "Un Panier de Limons" with its graceful figure; a "Cat-

Hungarian is Munkacsy with "The Musical Prodigy." The modern Spanish school of the XIXth century is represented by Martin Rico and Jose Domingo.

The exhibition will continue through next week with a special view to-morrow (Sunday) afternoon from 2 to 5 o'clock. The sale of the joint collections will take place on the nights of Jan. 23 and 24, each session beginning at 8.15 P. M.



"LANDSCAPE AFTER SUNSET"  
By ALEXANDER H. WYANT



"THE SHEIK AND FOLLOWERS"  
By ADOLPHE SCHREYER



## ARCHIPENKO MAKES A BUST OF HUGHES

Russian Sculptor's Portrait of the Secretary of State to be Included in Kingore Gallery Show

The Société Anonyme, Inc., of New York city, has announced an exhibition of Russian sculpture and sculpture-paintings by Alexander Archipenko, to be held at the Kingore Gallery from January 20 to February 6. Archipenko recently arrived in New York from Berlin, bringing with him many interesting works. He is the originator of sculpture-painting, as well as reliefs composed of a combination of various metals, which he feels expresses the spirit of today, as never in the history of the world have people been so surrounded by and dependent upon mechanical devices as in the present era of machine and quantity production.

Archipenko has been in Washington, where he made portrait busts of Secretary Hughes and Senator Medill McCormick. These will be shown, as well as a large collection of bronzes and marbles. With this exhibition a new note will be added to the many phases of Russian art holding sway in New York.

Archipenko is a Russian who has lived mostly in Paris, where before the war he founded a school of sculpture. From there he went to Berlin, where he had his studio for the last two years, during which time he held sixteen exhibitions in Europe, among the principal cities being Paris, Berlin, Frankfurt, Geneva, Zurich, Mannheim, Rotterdam and Venice. Examples of his work are to be found in the museums of Mannheim, Frankfurt, Leipzig, Essen, Berlin and Vienna in the Japanese Museum at Osaka, and in private collections in London, Paris and Venice, and in cities of Sweden and Russia. One collection in Switzerland contains forty pieces.

### St. Louis Museum Attendance

ST. LOUIS—The City Art Museum announces an attendance of 316,821 for the year 1923. This is the largest number of visitors registered since the museum was founded and shows a gain of 41,593 over the previous year. During the quarter ended December 31 the attendance of school children in classes has increased 100 per cent. Also a notable increase in the use of the museum by women's clubs and special study groups has been recorded.

## Arthur Davies Wins Peace Card Prize

Adrian Gil-Spear, Carl Schmidt and Power O'Malley Share In Cash at Women Voters' Contest

Arthur B. Davies won the peace Christmas card competition held by the National League of Women Voters with a small panel in oil which he painted nearly a decade ago and has had in his studio several years. The prize amounted to \$2,500. The subject is a nude figure of a woman holding a dove in her hands and seated on an ass.

The second prize, \$1,000, was given to Adrian Gil-Spear for a design which incorporated a portrait of Lincoln and a quotation on war. The third prize, \$500, was divided between Carl Schmidt and Power O'Malley.

About 200 of the 1,000 designs which were submitted for this competition are on view at the Heckscher building, Fifth Ave. and 57th St., where they will remain until Jan. 26. Most of the 200 are very bad. It is surprising and disappointing that more artists of talent did not try their powers for this worthy, not to mention remunerative, end. They could hardly have been accused in this instance of "commercialism."

Fortunately there were a few worthy designs, but they suffered by the company they were forced to keep. One of these was Maurice Sterne's, which was one of the few which seemed to take into consideration the use for which it was intended. Other meritorious designs were by Eugene Higgins, Mario Toppi, Willy Pogany, Orland Campbell, Marguerite and William Zorach and Helen Peale.

### Artists Taxed for Studio Works

LOS ANGELES—In California artists are taxed for works in their studios. John Coolidge, secretary of the California Art Club, is sending letters to art associations and clubs in all parts of the country, hoping that they will write a letter in return which can be submitted to the local authorities, to show them that this is not the general custom over the country.

### Murphy With Rehn Galleries

Mr. Edward Murphy, for fourteen years with M. Knoedler & Company, has joined the staff of the F. K. M. Rehn Galleries.

## SELIGMANN FAVORS ART IN THE CABINET

Head of Arnold Seligman, Rey & Co. Also Advises American Art Dealers to Form an Organization

Two of the greatest needs of the American art world, in the opinion of Arnold Seligmann, international art dealer, are a department of fine arts at Washington and an organization of art dealers. Mr. Seligmann, who heads the firm of Arnold Seligmann, Rey & Co., has just arrived from Paris and will spend several months in this country and will visit Chicago, among other cities, before he returns.

If there were a department of fine arts, Mr. Seligmann says, it would be comparatively easy for exhibitions abroad by American artists to be arranged, whereas now the obstacles are great.

"The very existence of a fine arts department would add greatly to the status of artists in this country," Mr. Seligmann said. "And in addition to the other advantages, purchases abroad for the National Gallery in Washington could be made whenever a big collection was placed on the market in Europe."

"Why the dealers in art don't get together in an organization is a mystery—perhaps no one has thought seriously enough about it. There are three such organizations in Paris—one headed by Edouard Jonas, another by Mr. Nicolle, former curator of the Lille Museum, and another, of dealers in engravings, the president of which is Mr. Meyer. If there were such an association here its indorsement of the right kind of a man for the office of secretary of fine arts would go a long way. I understand that a bill creating such a department has been or is about to be introduced in Congress. There should be no delay in its enactment."

Mr. Seligmann is impressed by the amount of art works being bought for American museums, especially those in the West, for educational purposes. The number of foreign artists who are exhibiting here also interests him very much. An exhibition that he himself suggested, and that will soon be held at the Wildenstein Galleries, is one of mural decorations by the Spanish artist, Jose Maria Sert. Cartoons for a series of tapestries ordered by the King of Spain are among the works just finished by Mr. Sert.

## MILCH GALLERIES

Nudes, Portraits, Landscapes  
and Genre by

EUGENE PAUL ULLMAN

January 14th to 26th

108 West 57th Street

NEW YORK

### A Lordly Flower Subject



"CHRYSANTHEMUMS" Water color by JOSEPHINE MAST  
In the Annual Combined Exhibition of the New York Water Color Club and the American Water Color Society.  
In this subject Miss Mast has caught and reflected the glory of the monarch of Autumnal flowers.

TO BE SOLD

## AT THE AMERICAN ART GALLERIES

On the Afternoons of January 25th and 26th  
And the Evening of the 25th

Owing to the Death of Cav. Cesare Canessa  
and in Order to Facilitate Settlement of his Estate

## Valuable Original and Authentic Works of Art

From the Collection of the Expert Antiquarians

MESSRS. C. AND E. CANESSA

NEW YORK ~ NAPLES ~ PARIS

ANCIENT Egyptian, Greek, Roman, Gothic and Renaissance Sculpture in Marble, Bronze, Terra Cotta and Wood; including Rare Greek Bronzes of the 4th and 5th Centuries B. C.; Greek Sculptured Group of the Three Graces; Marble Portrait Bust of the Emperor Commodus; Renaissance Busts and Reliefs in Marble and Bronze, Paintings, Tapestries, Enamels Orfèvrerie, Majolica, and Furniture

On Free View

In the American Art Galleries

Beginning Saturday, January 19 Week days from 9 to 6, Sunday 2 to 5

Illustrated Catalogue, written by Miss Stella Rubinstein and Mr. Ernest Govett in Collaboration with Mr. Ercole Canessa, Expert at the Hotel Drouot, Paris, Mailed on Receipt of One Dollar

THE SALE WILL BE CONDUCTED BY MR. OTTO BERNET AND MR. HIRAM H. PARKE  
AMERICAN ART ASSOCIATION, INC., MANAGERS

MADISON AVENUE, 56TH TO 57TH STREET  
ENTRANCE 30 EAST 57TH STREET



## MR. BELMONT INTERPRETS MASTERPIECES OF MUSIC WITH BRUSH AND PIGMENTS



GRIEG'S "MORNING" FROM "PEER GYNT"

By I. J. BELMONT



TSCHAIKOWSKY'S "ANDANTE CANTABILE"

By I. J. BELMONT

The six paintings by I. J. Belmont which are illustrated on this page are on exhibition with a group of other canvases by the artist which are shown through the courtesy of August Heckscher in the Heckscher building, where they will be during the rest of the month. The exhibition room is on the ground floor near the 57th St. entrance.

Mr. Heckscher became interested in Mr. Belmont's paintings after seeing his work at the exhibition of the Society of Independent Artists last spring, and ac-

quainted one of the pictures illustrated here, that suggested by Wagner's "Rhinegold."

None of these pictures is intended to illustrate the actual themes which inspired the composer. Each is entirely devoted to the expression of what the artist felt on hearing the music. Only two of the pictures accord in the main with the actual theme which concerned the musician. These are the interpretations of Grieg's "Morning" from "Peer

Gynt" and Wagner's "Valkyrie." In the first, the coloring and treatment of the painting suggest the dawn, just as the composer intended. A pale gold light permeates the faint greens, and the clouds reflect the approaching light, while ethereal figures rise to salute the dawn. In the picture which portrays his reaction to the "Valkyrie" there are the plunging horses and wild riders racing through clouds, which are also in accord with the idea in the musician's mind. The color in the clouds is lurid and the

Mr. Belmont's compositions are not concerned with their physical counterparts but are the artist's response to the melodious chords and the brilliant arpeggios that mark the development of the musical theme. His pictures are done in little points of color which are like the notes themselves and build up the picture much in the fashion that the actual notes do with a musical composition.

The picture suggested by Beethoven's "Eroica," which was inspired by Na-

poleon, does not in any sense suggest nobility after which the human spirit seeks becomes a reality. The tremulous vertical lines suggest an aspiration repeatedly affirmed.

Mr. Belmont calls his works "color-music neo-expressionism." They unite the arts of painting and music in an unusual way, and in this particular instance painting is lead into a subservience to another art which is somewhat foreign to it. The material forms which generally occupy a painter's consideration are absent here and the whole subject matter is spiritual. The meaning of the pictures will be the subject of an address to be given on the afternoon of Jan. 26 in the room in the Heckscher Build-

ing which is devoted to the exhibition. O. Von Rosenberg, artist and art writer, will be the speaker, and he will be assisted by three musicians who will render some of the music which has inspired the artist in these paintings. These musicians are Mrs. Margaretha Gans, soprano; Mrs. Alexander Ermoloff, lyric soprano, and Mr. Campourakis, violinist. The hour is from 4 to 6 o'clock and readers of THE ART NEWS will be welcome.



WAGNER'S "THE RHINEGOLD"

By I. J. BELMONT



GODARD'S "BERCEUSE" FROM "JOCELYN"

By I. J. BELMONT

quired one of the pictures illustrated here, that suggested by Wagner's "Rhinegold."

None of these pictures is intended to illustrate the actual themes which inspired the composer. Each is entirely devoted to the expression of what the artist felt on hearing the music. Only two of the pictures accord in the main with the actual theme which concerned the musician. These are the interpretations of Grieg's "Morning" from "Peer

mountains beneath are somber purple and red.

The remaining four pictures are quite dissociated from the ideas of the composers and are concerned solely with the artist's emotions. He has painted what appeared before his imagination as he listened to the music. He is not interested in the problems of form, space and volume in which most painters are involved. The trees and figures, the classic columns which have their part in

the martial spirit. This is an example of an instance in which, as Mr. Belmont points out, the music has not suggested of itself the idea in the musician's mind. Music generally means something quite different to each person, and those who do not know that the "Eroica" had reference to Napoleon are not likely to discern it simply by hearing the symphony played. It seems to have led the artist into an exalted mood, one quite dissociated from this earth, in which the

to the artist a warm light penetrating through darkness.

The painting in which Mr. Belmont interprets the "Berceuse" from Godard's "Jocelyn" is filled with a pale and glowing yellow mist which seems to emanate from a central point of intensity, suggesting a quiet circular motion which is all-embracing in its even flow. The small figure-forms are like those in his other pictures, purely ethereal and by no means of flesh and blood.

ing which is devoted to the exhibition. O. Von Rosenberg, artist and art writer, will be the speaker, and he will be assisted by three musicians who will render some of the music which has inspired the artist in these paintings. These musicians are Mrs. Margaretha Gans, soprano; Mrs. Alexander Ermoloff, lyric soprano, and Mr. Campourakis, violinist. The hour is from 4 to 6 o'clock and readers of THE ART NEWS will be welcome.



BEETHOVEN'S "EROICA"

By I. J. BELMONT



WAGNER'S "THE VALKYRIE"

By I. J. BELMONT



## THE ART NEWS

Editor . . . PEYTON BOSWELL  
Manager . . . S. W. FRANKEL  
Advertising Manager . . . C. A. BENSON

Peyton Boswell, President;  
S. W. Frankel, Treasurer and Secretary.  
Phone: Bryant-9352  
Cable Address: Gagol

PUBLISHED BY  
THE AMERICAN ART NEWS CO.,  
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act,  
March 3, 1879.

Published weekly from Oct. 15 to last of June.  
Monthly during July, August and September.

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . . .	\$4.00
Canada . . . . .	4.35
Foreign Countries . . . . .	4.75
Single Copies . . . . .	.15

WHERE THE ART NEWS MAY BE  
OBTAINED IN NEW YORK

Brentano's . . . . . Fifth Ave and 27th St.  
William Eisel . . . . . 34 East 58th St.  
Edmont H. Arens . . . . . Washington Sq. Book Store  
S. and M. Eiron . . . . . 32 East 59th St.

## WASHINGTON

Brentano's . . . . . F and 12th Sts NW

## BOSTON

Vendome News Co. . . . . 261 Dartmouth St.

## PHILADELPHIA

Wanamaker's . . . . . (Book Counter)

## LOS ANGELES

C. V. Fleuharp . . . . . 353 Hill St.

## CANADA

The Carroll Gallery . . . . . 117 King Street, West  
Toronto, Ont., Canada

## LONDON

The Art News . . . . . 17 Old Burlington St.  
Bottom, News Agent . . . . . 32 Duke St.  
St. James, S. W.

## PARIS

The Art News Office . . . . . 26 Rue Jacob  
Brentano's . . . . . 37 Avenue de l'Opera

Vol. XXII.—Jan. 19, 1924—No. 15

## NO FAVORITES

Every art season brings its discontent with jury systems and with the awarding of prizes at the big national exhibitions. The editor of THE ART NEWS receives many letters from artists containing complaints and suggestions. The conditions that bring forth these criticisms probably are inevitable. It does not seem as if there were any remedy for the present management of big exhibitions, with their juries of acceptance and their juries of award. Ever since there have been exhibitions there have been the same faults to find. The "ins" will do things to suit themselves, and the "outs" will voice their discontent. The "outs" of one decade become the "ins" of the next, if they have the necessary perseverance and genius for pushing ahead.

The whole art world knows that it is possible for five or six or seven artists to form a sort of mutual boosting organization and greatly aid each other in attaining fame and selling power for their pictures. They push each other into recognition and into prizes. It has been done many times in the past and undoubtedly it will be done many times in the future. It is wrong, for it more often than not results in the rewarding of mediocrity, but apparently it cannot be helped. The injustices of the art world are proverbial. Look at the names of the masters of any generation whom posterity has at last crowned. Were they the winners of prizes and the "best sellers" of their day?

It is with a pride that is pardonable that THE ART NEWS points to itself as the democratic medium whereby much of the injustice of juries and of established ways is overcome. This publication knows no favorites and recognizes the influence of no cliques. In its pages from week to week the lovers of pictures find reproduced the meritorious works of artists who have not yet attained the limelight and who have never won prizes, along with the works of famous painters and of old masters. Their pictures are set up, not for the judgment of juries, but for the judgment of connoisseurs—all over the world. It is a sort of gallery whose walls reach as far as China, as Australia, as Chile, as South Africa. It is the one escape which the artist who is not a politician has from coteries and officialdom.

## THE NAVY MEMORIAL

In the dispute that has arisen over the proposed plan to erect a monument de-

The recent discovery in Paris of the picture here reproduced adds a new page to the history of the great painter Quentin Matsys, with whom the Antwerp school begins.

This important picture, which measures 58x1m 51, in all probability immediately preceded the famous triptych known as "The Entombment of Christ," the central panel of which bears analogy

signed by Ernesto Begni del Piatta in Washington as a national memorial for the navy and the merchant marine, one of the chief objections raised in a protest voiced by Augustus Lukeman has been completely overlooked, although it is the most important one. This is that the sculptor for such a monument ought by right to be chosen by competition among American practitioners of that art.

According to announcements made regarding this monument, a woman not hitherto associated with art in any of its manifestations sees a sketch by Mr. Del Piatti for a marine monument, the elements of which are gulls flying above a curling breaker. She forms a committee to raise funds to have this sketch enlarged to suitable size and placed in Washington as "a symbol of the invincibility of America's sea power and the sacrifice of life made by her sailors of the navy and the merchant marine." This is a thought so noble as to appear to demand a sculptural idea based on something more permanent than a breaking wave and flying gulls, which by no stretch of the imagination can possibly typify our sea power and the heroic sacrifice of our seamen.

Mr. Lukeman protests against the scheme for the minor reason that gulls are "scavengers of the sea" and for the major reason that they should not be used to typify the navy and that there should be a public competition for such a monument. Friends of the movement, including Rear Admiral Bradley A.

in several of its details with the original of our reproduction.

The number of principal figures is the same, and the painter has used the same models for the two pictures. The composition differs in that the attitude and the costumes of certain of the characters is varied, and differs also in the disposition of the tragic landscape. It is, however, similar in certain details, of which the following are the most important:

Fiske, chairman of the committee, and R. C. Murphy, assistant director of the American Museum of Natural History, have seized on the criticism of the gull motive as the chief point at issue, apparently overlooking the other two more important questions raised by Mr. Lukeman.

Mr. Lukeman's points as to the unsuitability of the design of the monument, and the matter of holding a public competition are both perfectly sound. A navy and a merchant marine with records such as those of our services and with such great figures in their histories as Paul Jones, Decatur, Farragut and Mahan and the host of unknown captains of our merchant ships whose sails "whitened the seas" are surely worthy of the noblest design of which American sculpture is capable. In Mr. Lukeman we have an artist and a sculptor of brilliant achievement and sound knowledge of art while his lay critics are not associated with our world in any degree. In fact Admiral Fiske's one contribution to the higher criticism of the arts in his autobiography is the statement that "no one but an architect can build a house." An open competition is the only way to obtain the best design for any public monument.

## MODERN FRENCH ART

To the collection of modern paintings with which the French Institute, in the Scribner building in Fifth Ave. at 48th St., established the Museum of French

art: to the left one has a view of a city rising in a bluish light; in the centre and at the apex of the picture stand the three crosses, on two of which still hang the bodies of the two thieves; and two figures are sketched in, one bearing a ladder, who have apparently been aiding in the task of the descent from the cross.

The work which we reproduce is perhaps more tragic in composition, pictur-

ing, as it does, the Virgin with her head against that of the Christ, who expires while her arms encircled him.

The importance of this picture may be measured by its quite special qualities, taking into consideration the period in the life of the painter to which it must be attributed, and it may be looked upon as constituting one of the most remarkable discoveries of the beginning of the twentieth century.

## OBITUARY

## PETER NEWELL

Peter Newell died at his home in Little Neck, Long Island, aged 61 years, after an illness of eight months. He leaves a widow and two daughters. He was known mainly for his humorous illustrations. Most of his work was done for Harper's, notably the illustrations for the special edition of "Alice in Wonderland," issued in 1901. Among his books were "Topsy and Turveys," "Peter Newell's Pictures and Rhymes," "The Hole Book" and "The Rocket Book."

## KARL STETCHER

Karl Stetcher died in Wichita, Kan., aged 92. In addition to being a portrait painter, he was a window stainer, having done the windows in the Trinity church, New York, among other commissions. He was born in Germany. Most of his life was spent in New York, and he went to Wichita five years ago to live with a son.

## PAUL RENOUD

The cartoonist, Paul Renouard, is dead in Paris. At a time when illustrations in newspapers were not widely made use of, Renouard made a name for himself by his cartoons which will remain, for all time, as models of this particular kind of work.

## Gold Medal for Thorneycroft

LONDON—The medal of the Royal Society of British Sculpture has been bestowed on Sir Hamo Thorneycroft. His groups and figures are always outstanding features in our Academy exhibitions, and many of our public places are adorned with his carvings.



"THE DESCENT FROM THE CROSS"

Reproduced by Courtesy of M. Yves Perdon

By QUENTIN MATSYS



# JAMARIN

## RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES  
(ANCIEN HOTEL DU DUC DE MORNAY)  
PARIS

### HARSHE SELECTED INDIANAPOLIS SHOW

#### Hoosier Capital Is Pleased With The Forty-five Paintings Chosen From the Last Chicago Annual

INDIANAPOLIS—Forty-five paintings comprise the thirty-ninth annual exhibition of American art by the Art Association of Indianapolis. This most important show of the year at the John Herron Art Institute opened on the first Sunday in January with a concert and a tea, at which the social committee of the Art Association and groups of women from five clubs were hostesses.

The tea was the inaugural of a custom to be observed hereafter at the annual exhibitions. There was no private view, as heretofore, but the public was invited, through the press, for the first view, the concert and the tea, at no admission charge. And, notwithstanding the cold wave, with temperature several degrees below zero, the attendance at the opening was about 700.

The excellence of the exhibition is doubtless attributable to the fact that the entire collection was selected by Director Robert Harshe, of the Chicago Art Institute, from the big Chicago annual, which closed recently. It had been the custom for a representative from the Herron Museum to visit Chicago and make first and second choice of pictures. And our representatives might not have had the courage to ask for so many important canvases as were sent by Mr. Harshe. With especial consideration, he included "Irvin Cobb and His Daughter Elizabeth," by our Hoosier artist, Wayman Adams, a canvas that was given high praise when shown in the East last season.

The portraits serve not only as examples of portraiture, but their decorative arrangement gives added beauty of color and form. And there are several landscapes that serve as backgrounds for full-length, life-size figures.

There are nine or ten pictures of snow. W. Elmer Schofield is represented with "The Hill Country," big in feeling and execution; Jonas Lie's "Old Logging Road" crosses a small bridge over a stream whose deep blue, shadowy waters accentuate the whiteness of snow.

Charles Bittinger uses a snowy setting for his old colonial mansion and its occupants, in "On Leave in '63." Charles A. Kaesela has a steep-slanting snowy hillside as a background for his rugged character sketch, "The Cape Codder." William H. Singer paints with the brush of an idealist and the feeling of a poet in "The Golden Hour of a Winter Day." John E. Costigan's snow-clad woodland, radiant with golden sunshine, entitled simply, "Landscape with Figures," has unusual beauty. Two other snow pictures are "The Miller's House," by George W. Sotter, and "On Wintered Heights," by Gus Wiggins.

Walter Ufer's "The Fiddler of Taos," winner of the French memorial medal in the Chicago annual, is here, also Robert Philipp's self-portrait which won the second Hallgarten prize at the National Academy in 1922. Frederick J. Waugh shows one of his South Sea marines, "In the Tropics," and Howard Giles, "Wings of the Morning," also a marine. Louis Kronberg has brilliant painting of Oriental textiles in his large figure piece, "The Yellow Shawl." Two well-painted interiors are Power O'Malley's "Irish Interior" and Philip L. Hale's "Musical Moment." Other artists represented are Maurice Fromkes, John Carroll, George Luks, H. Dudley Murphy, Robert Spencer, John R. Grabach, Ernest Lawson, Karl R. Kraft, (a beautifully painted autumn scene) Julius Rolshoven, Marie Danforth Page, Ivan G. Olinsky, Leon Kroll, Emma Fordyce MacRae, Hugh H. Breckenridge, Susette S. Keast, Maurice Molarsky, Edwin W. Dickinson, John F. Folinsbee, Frederick C. Frieseke, O. E. Berninghaus, Horace Brown, Sidney E. Dickinson, Charles Ebert, J. Jefferey Grant, W. L. Lathrop, William J. Potter and Charles Reiffel. —L. E. M.

#### Miss Hoffman's "Paderewski; the Artist" for Academy in Rome

M. Knoedler & Co. announce the sale of the bust of "Paderewski, the Artist," by Malvina Hoffman, for the American Academy in Rome; presented through Mrs. Henry Fairfield Osborn.

The portrait is one of the series of three on exhibition at the gallery. It was made from impressions and studies during his last recital in 1923. "Paderewski: the Statesman," and "Paderewski: the Man" are the others of the series.

### SUPPOSED RAPHAEL IS FOUND IN SAVONA

#### More Than a Hundred Figures on a Canvas Believed to Have Been Ordered by Pope Julius II

ROME—In the splendid villa of the Marquis Raffaele Faraggiana, near Savona, some repairs have recently been made on the first floor, and in the course of their execution a painting has been brought to light which, according to competent judges, is the work of Raphael and Giulio Romano. It measures about two metres in width and one in height, and more than a hundred figures are represented.

It is supposed that the work was executed by the order of Pope Julius II, himself a native of Savona, soon after the arrival of the painter at Rome, and that it was intended to adorn the palace which the Pope had planned to build in his own city.

In evidence of the authenticity of the attribution of this painting, it may be stated that at the right of the picture—that is, from the point of view of the observer, as is the case in the "School of Athens,"—may be seen the portrait of Raphael himself, and lower down, but in plain sight, his monogram.

This picture, according to the opinion of some competent critics who have seen it, is extremely beautiful, and worthy to take its place beside the greatest of the known works of its famous painter.

K. R. S.

#### Story Comes from Rome Also

ROME—A Raphael of very considerable importance has just been discovered in the villa of the Italian deputy, the Marquis Farragiana, at Albissola near Savona. Workmen were taking down the wall of one of the apartments of the villa, which is an historic one, in order to execute some structural repairs, when they came across a hidden cupboard which contained two or three canvases.

One of the paintings at once struck the beholders as being a find of importance. The marquis wired to Genoa for an expert to come and see the picture, which the latter unhesitatingly pronounced to be a work of the divine Raphael. The painting consists of a religious design which, according to the experts, was afterwards carried out as a fresco in the Vatican. The painting, which measures about seven feet by three-and-a-half, was, according to the opinion of the experts, executed by the painter at the order of Pope Julius II, who was a native of the town of Savona in Liguria.

The painting was meant to adorn one of the walls of the palace of Julius in Savona. In the painting there is a portrait of the painter himself and his monogram. How the picture came to be walled up in a panel of the Marquis Farragiana's villa has not yet been made quite clear. —E. S.

### PORTRAIT COMMISSIONS

should interest corporations, churches, schools, colleges and universities, fraternal societies, and communities desirous of honoring a distinguished personage. A portrait makes an appropriate memorial, a fine museum presentation, and will remain for all time an example of the best American Art. Arrange for painter and sittings through

### GRAND CENTRAL ART GALLERIES

GRAND CENTRAL TERMINAL

15 Vanderbilt Avenue

New York

### A Bright Gem at the Water Color Show



"THE FAVRILE VASE"

Water color by DOROTHY McVEY COTHER

In the Annual Combined Exhibition of the New York Water Color Club and the American Water Color Society.

The artist is a product of the mountains of Tennessee. Her love of brilliant color is only natural in one from the Southland.

## STENDAHL GALLERIES

LOS ANGELES AND PASADENA

Located in

AMBASSADOR HOTEL and  
MARYLAND HOTEL

Paintings by

ALSON S. CLARK  
JOHN FROST  
ARMIN HANSEN

ROBERT VONNOH  
GUY ROSE  
WILLIAM WENDT

## Frank T. Sabin

Established in 1848

### OLD MASTERS RARE BOOKS

Finest examples of old English and French Colour Prints, Mezzotints, etc., of the 18th Century. Choice Paintings by Old Masters. Original drawings, illuminated Manuscripts, miniatures, and especially fine and rare books.

172 New Bond Street  
London, W. 1.  
Only Address

## A. L. NICHOLSON

Pictures of  
VALUE and DISTINCTION  
by

### OLD MASTERS

EXPERT ADVICE

4, St. Alban's Place, London, S. W. 1.  
(One minute from Piccadilly Circus)  
Cables: Artson, London



Fine Aubusson  
Tapestry Screen

## J. NACHEMSON, (Established 1894)

13, OLD BOND STREET: LONDON, W. 1.  
and at COPENHAGEN & STOCKHOLM

Telegrams: "Jachnem."

Specialist in

### XVIth, XVIIth and XVIIIth Century WORKS OF ART

including a large selection of

Continental China, Furniture, Pictures, Miniatures, Gold Boxes  
FINE GOTHIC AND FRENCH XVIIIth CENTURY TAPESTRIES

PRIVATE COLLECTIONS OF MINIATURES, ENAMELS, GOLD  
BOXES, OR SINGLE SPECIMENS PURCHASED FOR ASH



15 EAST 57TH STREET  
NEW YORK CITY

AFTER FEBRUARY FIRST  
THIS WILL BE THE NEW ADDRESS  
OF THE

## MACBETH GALLERY

FOR THE PAST EIGHTEEN YEARS

LOCATED AT

450 FIFTH AVENUE

WILLIAM MACBETH  
INCORPORATED

PAINTINGS BY  
AMERICAN ARTISTS

### BROWN, ROTH AND MRS. PARRISH WIN

National Art Club's Annual Prizes  
Awarded to Them—Exhibition  
Contains Many Notable Works

At the National Arts Club's annual exhibition of paintings and sculpture by members the three prizes, of \$300 each, went to Roy L. Brown, Clara Weaver Parrish and Frederick G. R. Roth.

Mr. Brown's picture, "The River Front," is an example of fine draughtsmanship, while Mrs. Parrish's "Old Fashioned Flowers" is a delightful arrangement of color in which the flowers harmonize with the hue of an old-fashioned gown and a vase. Mr. Roth's sculpture is an able modeling of two polar bears.

There are ninety-three paintings, and a very large one, such as F. Ballard Williams' "Far Away and Long Ago," William Ritschel's marine, and Carl Rungius' "Indian Summer." Gifford Beal's rendering of the capture of a swordfish is a strong piece of color. Charles W. Hawthorne sends his "American Motherhood," Ernest Ipsen a portrait of John G. Agar, and Henry R. Rittenberg a portrait of Joseph Hartley, first president of the Salmagundi Club.

Theodore J. Morgan's "Christopher Wren Tower" offers a pleasant weaving of greens around the classic landmark of Provincetown. Elizabeth Gowdy Baker also has a Provincetown subject and Robert Vonnob contributes a painting of Gréz bridge, one of his French landscapes. Edward Willard Deming, E. Irving Couse and Walter Ufer are the Indian painters represented, while E. L. Blumenschein sends an allied subject in his "Desert—November."

Emil Carlsen's "Carved Panel" is a beautiful still life and Ernest Lawson uses potent color in "Harlem River." Some of the outstanding landscapes are Hobart Nichols' "New Hampshire Hills," Leonard Ochtman's "Hills in Winter," Albert P. Lucas' "Silver Morning," Charles Vezin's "Beautiful River," Henry R. Poore's "Top of the Cliff," Richard M. Kimbel's "Mt. Bidet," and John F. Carlson's "March Morning."

Eugene Higgins' "Itinerants," Robert Spencer's "The Other Shore," Leon Kroll's "In New York," I. Maynard Curtis' "Chimes of New York," Edmund Greacen's "Girl Sewing," and Ben Foster's "Song of Autumn" are a few of the other pictures that deserve mention. Feb. 2 is the closing day of the exhibition.

#### Jo Davidson at Fearon's

Jo Davidson is exhibiting in the Fearon Gallery through January the most distinguished group of works he has ever shown here. Every piece comes direct from Mr. Davidson's own hands

without the usual intermediaries in the form of craftsmen such as marble cutters, the only exceptions being in the case of a few bronzes.

The marbles include a superb "Torso," few are small. There is occasionally a portrait head of Barbara Whitney, and a portrait bust of Mrs. Cornelius Vanderbilt Whitney. There are chiseled bronze heads of the artist's two sons, Jean and Jacques, and the head of an eagle, all extraordinary examples of technique. There are eleven terra-cotta busts of as many Russian Soviet statesmen made in Genoa two years ago, and in Moscow more recently, one of Senator La Follette, and a remarkable mask of Dr. De Martel, a famous surgeon of Paris.

There are bronze heads of Anatole France and "Mother" Jones and the great, bulking figure of Gertrude Stein which still remains one of Mr. Davidson's greatest achievements in portraiture. A colored portrait of the former musical comedy actress Dolores is to be included in the show. It had not arrived at the Fearon Galleries the day the exhibition was opened.

#### Mrs. Mottet's Paintings

Among twenty-one paintings by Jeanie Gallup Mottet on view in the Knoedler Galleries until Jan. 26 there is only one of the portraits she usually shows, most of the canvases being figures and gardens painted in the open air at Provincetown. Among these are the single figure in a blaze of sunlight "On the Beach," a lad in flannels "In Vacation Time" looking as if he were enjoying it, and "The Roumanian," a young woman in her native costume seated on a bench outdoors, a figure rich in characterization.

There are also half a dozen brilliant flower studies and a remarkably witty painting of a French poodle, whose carefully tufted white hair is relieved by his sharp black eyes and bow of black ribbon in his topknot. That Mrs. Gallup has not neglected the more familiar phase of her art is shown in the soundly painted and characterized figure of "Inez" and in the portrait of Miss May Phinney.

#### A Group Show at Kraushaar's

Twelve painters and one sculptor are represented in the current exhibition at the Kraushaar Galleries with pictures and sculptures that for the most part will be familiar to local gallery visitors owing to the fact that they have been seen before and that they have those high qualities which makes them remembered.

Among such may be mentioned George Luks' "The Spielers," Augustus Vincent Tack's "The Entombment," Guy Pène du Bois' "Art Lovers," and "McSorley's Bar" by John Sloan. Jerome Myers' "French Music Hall" is also familiar as are Samuel Halpert's "Interior of Toledo Cathedral," Eugene Speicher's "Torso," and the two groups by Maurice Prendergast. The Phillips Memorial Gallery has loaned two of Ernest

Lawson's landscapes and a landscape by Arthur B. Davies painted in 1890 that will be new to most visitors to Kraushaar's. It is called "Erie Canal" and is lovely in color and filled with details in the manner of the old Dutch painters.

New in fact are Samuel Halpert's "Landscape," Du Bois' "Portrait," and Gifford Beal's coast scene, "Late Afternoon, Rockport." The group of sculptures by Gaston Lachaise has for its novelty a "Draped Figure" in marble with the hair and the drapery tinted yellow. The show will continue until Feb. 16.

#### Norton's Water Colors

At the Brown-Robertson Galleries there is an exhibition of water colors from the south of France by an English artist, Robert Douglas Norton, who is seen here for the first time. Mr. Norton likes big subjects and generally inclines to spaciousness whether he paints the sea or the land. He is a very good draughtsman and so does not often go astray in handling the complexity of subject matter this kind of vision involves.

Only occasionally does he become too much of an illustrator, although in the main he has a gift for seeing what makes a picture. There are some very pleasing impressions of the finely etched silhouette of Carcassonne's towers against the sky and four paintings of the General's house at Hyères which single themselves out for admiration. They are light in touch, pure in tone, and have that deft assurance which is the requisite of a medium which permits no fumbling.

"Sainte Eulalie, Hyères." He has little to do with figures, except as color notes, and is much more inclined to an interest in architectural features; he goes quite close to the gray apse of Notre Dame at Chauvigny and takes delight in an old doorway at Aix-en-Provence. His pictures will be on view until Feb. 1.

#### Bonamici's Love of Color

L. Bonamici, the Italian painter who makes Paris his home, has been making a visit to our California coast and the fruits of that journey are on view in the John Levy Galleries until Feb. 1. His hot color and heavy impasto lends itself to the brilliant coast atmosphere and he has responded to the harsh angularities of America's wooden shanties by outlining them against the clear blue sky with a precision not found in his French pictures.

Characteristic examples of the California pictures are the "Fishermen's Dock, Monterey," in which, with a true eye for the picturesque, he has dotted the rooftops of the shanties with resting gulls; in the "Fishermen's Settlement, Marina," with the tiny houses outlined against a yellow clay bluff, and in the "Sea, Santa Cruz," with a great bulk of yellow and red rock seen against the deep blue ocean.

The "Reflections in the Water," a moonlit sea, makes plain the fact that Mr. Bonamici has some cool colors on his palette, and in "The Quay Paternes, Les Martigues, France," and in "On the Steps of the Old Palace" he gives the visitor glimpses of that old world with which we are more familiar in his work. It is interesting to note the painter's quick and true reaction to the clearer color and more crystalline atmosphere of California.

#### Miss Leffingwell's Portraits

Lucia D. Leffingwell is exhibiting paintings in oils and pastels at the Ainslie Galleries until the end of the month. There are large portraits in oil, half-lengths, which are very sincere although a trifle somber. One of a young man seated with a cigarette in his fingers is praiseworthy. It is sincere and natural, and it is satisfying not only from the technical side but for its rendering of the spirit and character of the sitter.

The artist has done several children, particularly in pastel, in a manner that is especially pleasing. The little girl whose portrait is reproduced on the first page of THE ART NEWS wears a blue dress which goes well with her brown hair. Another child with black hair holds a doll in her arms, and a boy of about ten or twelve years has a heartiness of spirit that is contagious.

Other portraits are of Madame I. W. Farnsworth, Miss Marion Davidson, John B. Hays, Miss Hoopes and Lawrence P. Beidelman. There is also a picture of a beautiful little girl whose eyes, which seem to be looking into some intangible realm, explain the title, "Daydreams." Miss Leffingwell is also showing landscapes and boat pictures. The former include shore scenes with pines in the foreground which are ingratiating.

#### Crane at Little Book Store

Water colors and drawings by Robert M. Crane, who seems to be a new figure in New York exhibitions, are shown in the gallery of the Little Book Store, 51 East 60th St. Mr. Crane's work suggests that he would make a success at designing for the theatre as some of his water colors reveal a gift for color combinations that stand the test of distance.

With his black-and-whites it is a draw between their sensitiveness of design and their humor, as in the delightful "Gany-mede," whose plump knees firmly grasp the neck of his eagle. One is first moved to smile at the spirit of it and then the smile gives place to admiration when

one studies the way the design in a circle is handled. He has reduced the prow of a ship to a boldly simple motive, as also the roof tops of New York. His exhibition will last until the middle of February.

#### Carolina Coast in Water Colors

Water colors of the South Carolina coast near Charleston by Alice R. Huger Smith are being shown in the Knoedler Galleries till Jan. 26. They are marked

by delicacy of color and an air of melancholy that would become monotonous and depressing if Miss Smith did not give an occasional more stirring phrase to her "pathetic symphony" through such a vigorous picture as the "Broom-grass and Pines," with its Japanese effect of dark green pines bulking above the reddish grass and silhouetted against the full moon, and "A Flight of Ducks," alive with motion and engaging in design.

### STUDIO NOTES

Leon Kroll, who returned recently from Paris with his bride, has taken a studio in the West 86th St. Studio building.

James Weiland has returned from Cleveland where he sold two canvases. Since the holidays he has sold four landscapes to a New York collector.

Mr. and Mrs. McGillivray Knowles are holding an exhibition at the Woman's Canadian Club, of which Mrs. Knowles is a charter member.

William Coffin, who has been ill at his studio in the Sherwood, is able to be out again.

Edward Hopper has sold his water color called "The Mansard Roof" to the Brooklyn Museum.

At the studio of Lucy Perkins Ripley, Mrs. Marion Craig Wentworth read her new play founded on a brotherhood theme entitled "The Singing Dome." Large photographs of the stage sets by Norman-Bel Geddes were shown.

Gerald Thayer and Mrs. Thayer have gone on a three months' trip to the Barbados, where they will paint and write in connection with their natural history work.

William Ritschel expects to return to New York City by the end of the month.

On Thursday, Jan. 17th a dinner for two hundred guests was held at the Architectural League at which Emil Fuchs gave a talk illustrated with lantern slides on "Intimate Glimpses of British Court Life."

Cullen Yates' "A Trout Brook, Autumn," and Charles C. Curran's "Clouds in the Valley" have been sold at the exhibition of the New York Society of Painters in the Fine Arts Building.

Edwin Dickinson has returned from Washington where he has been painting portraits and will go to Princeton for the remainder of the winter.

Peter Hunt, mural painter and interior decorator, who held a public exhibition in Provincetown of paintings, textiles, furniture and antiques, is spending the winter in Paris where he is gathering treasures to add to his collection.

James P. Ryon recently completed a portrait of Mrs. Ernest H. Miller for the display of which Mrs. Miller gave a reception and tea at her Park Avenue home.

Frederick J. Waugh has been spending the winter in Provincetown with his son Coulton Waugh. Mr. and Mrs. Coulton Waugh sailed last week for Europe, the former to paint and Mrs. Waugh to collect rugs for her shop in Provincetown.

David Ericson with Mrs. Ericson and their son will sail for Europe next month. They will spend several months in Sweden.

**H. Douglas Curry & Co.**  
ANTIQUES - WORKS OF ART  
33 EAST 57TH STREET - NEW YORK  
TELEPHONE PLAZA 7435

### THE Ehrich Galleries

707 Fifth Ave., New York  
at 55th Street

EXHIBITION  
OF  
OLD MASTERS  
AND  
MODERN  
MASTERS

### C. W. KRAUSHAAR ART GALLERIES

680 Fifth Ave. New York

PAINTINGS, ETCHINGS  
and BRONZES  
by MODERN MASTERS  
of  
American & European Art

### N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

### WATER COLORS (Landscapes)

by

Robert Douglas Norton

From January 19 to February 1

Brown-Robertson Gallery  
415 Madison Ave., New York

## Artists Framing Co., Inc.

Picture Framers  
of  
Highest Quality

57 East 59th Street - New York

S. LOWENBEIN, Pres.

PLAZA 1680





## American Gardens by ABBOTT GRAVES

January 15th to 31st, incl.

**AINSLIE GALLERIES**  
677 Fifth Avenue • New York

## METROPOLITAN GETS CEILING BY TIEPOLO

This Gift by an Anonymous Donor  
on View With Other Recent  
Accessions of Notable Works

The Metropolitan Museum has placed on view a number of important accessions. One of the greatest value is a ceiling decoration by Tiepolo from the Barbaro Palace in Venice which is now placed on the ceiling of gallery 17 in wing F. It was presented by an anonymous donor in memory of the late Colonel Oliver H. Payne.

The painting was purchased in Paris for Colonel Payne by Stanford White. It was taken from its original setting about fifty years ago and passed through a number of hands before coming to America. The work was executed between 1754 and 1761, just after Tiepolo had made the famous Würzburg decorations for the Archbishop's palace, a period when all agree that he was at the height of his powers. The subject is the glorification of an early member of the Barbaro family, Francesco, best known as the defender of Brescia against the armies of the Duke of Milan.

Another important accession is a Louis XVI bed of the type known as a *lit en dame à la duchesse*. It came from the collection of the Duke of Hamilton and has been presented to the Museum by Kingdon Gould in honor of his mother,

Edith Kingdon Gould. This is to be seen in gallery J 11.

A beautiful Neo-Attic vase of marble standing thirty inches high has been purchased by the Museum and placed in the eighth classical room. This example compares favorably with the finest specimens of such work to be found in European collections.

The remaining accessions are a collection of Japanese ceramics given by Mrs. V. Everit Macy; "Portrait of an Old Woman" by Frank Duveneck; "Portrait of a Gentleman" by Anthonie van Ravesteyn the younger, presented by Jesse Winburn; "Portrait of a Russian Nobleman," by Albert Herter, the gift of V. Everit Macy in place of a portrait of one of the artist's two sons which has been withdrawn at Mr. Herter's request because it was his only picture of his son who was killed in the war.

The Museum announces two new publications "An Essay towards a Catalogue Raisonné of the Etchings, Drypoints and Lithographs of Julian Alden Weir" by Agnes Zimmerman, and a bibliography of museums and museology compiled by William Clifford.

## Etches Cathedral at Rouen

(Continued from page 1.)

and the Luxembourg Museum, in the South Kensington and the British Museums, in the New York Public Library, in the Cleveland Art Gallery and in the National Gallery at Ottawa.

In addition to her talent as an etcher, Mrs. Armington is also a very gifted painter, and at a private exhibition held by her last year at the Galeries Simonson one of her canvases, representing the town of St. Pol de Léon was purchased by the French government.

## PARIS

Among the numerous exhibitions that have just taken place very few deserve mention. However, MM. Le Goupy have assembled, in their gallery in the rue Cambon, a notable collection of monotypes in color by an Italian artist, M. Mateo Costetti. M. Costetti is a lover of the Venice of the XVIIIth century and has turned to very happy account the curious mask worn by the beaux and fine ladies of the time of Pietro Longhi and Goldoni. This series of monotypes, entitled "Venetian Masks," represents elegant ladies dressed in dominoes and heavy crinolines, and beaux in carnival costume, flirting and making love on balconies, in gardens, in gondolas—and all this would have nothing very original about it if the artist had not carefully hidden their faces under this ghastly mask, giving a gruesome and anonymous impression, and disguising both features and thoughts. It is as though one looked at illustrations of a poem that would never be written.

There are landscapes predestined to be painted, and it is not always those that are the most accessible that tempt the artist. While Whistler and Monet seem to have prohibited their successors from painting the wonderful Thames, Gauguin, by his example, would seem to encourage artists to go to far-off Tahiti. After M. Morillot and a few others, here is an American artist, Mr. George Biddle, who has brought back to Paris a selection of Tahitian motives, and is showing them at Barbazanges, together with a certain number of pieces of sculpture. Mr. Biddle is too well known in America for there to be any necessity to introduce him.

A very successful little exhibition is being held at the Panardie Gallery, rue Bonaparte, by MM. Cochet, Dignimont and Howard. Mr. Cochet is a subtle landscape painter, Mr. Dignimont has acquired a name for his jolly sailors feasting, and for depicting their meetings with their casual loves. He gives us some corners of Marseilles that are objectionable from every point of view except that of the picturesque, and this quality they possess in the extreme. The scenery, the color and the personalities, which he has seized and conveyed by his brush with such perfect justness, strongly stir the imagination. Cecil Howard shows a certain number of small pieces of sculpture and some sketches of the nude in firm, broad strokes, very sculptural and of an easy, flowing style.

An important exhibition of the paintings of Claude Monet has just opened at the Petit Gallery, the proceeds of which are to be devoted to the relief of the sufferers in Japan. An announcement has appeared that an exhibition of the paintings of Degas will be held in the spring in the same gallery for the benefit of those suffering from cancer. Finally, at the end of the month, a big exhibition is going to be held in the Galerie Balzac, which will comprise drawings of masters of the XIXth century. —H. S. C.

## COLOGNE

The acquisition of a canvas entitled "War" by Otto Dix for the modern section of the Wallraf-Richartz Museum caused a great stir. With pitiless realism he depicts a battle field, a rifle-pit shot to pieces, the bodies of wounded soldiers decomposed and distorted.

## DUVEEN BROTHERS

PAINTINGS PORCELAINS  
TAPESTRIES OBJETS d'ART

PARIS

NEW YORK

## BERLIN

E. L. Kirchner at Cassirer's is showing a considerable number of oils, which represent his endeavor to give shape to his impression of nature in large form and daring colors. These colors, radiant and luminous, absorb all our interest and the subject matter becomes indifferent. The canvases give the impression of tapestries. By Max Pechstein are a series of water colors from the seashore, exhibited in the "Neue Kunsthandlung." The works are thus pervaded with a rare harmony and homogeneity. The nude female form, which he likes to place in the landscape, vibrates in the same rhythm. There is a strongly sensual note in his work, which coincides with the elemental power of nature.

A great landscapist also is Vlaminck, the Belgian artist, exhibiting in the Gallery Flechtheim. His taste is fastidious and form is strongly accentuated in his work.

A little, though very attractive, exhibition of sculptures by Rob Landau at Möller's, is well rounded.

A new gallery, housed in an annex building of the hotel "Adlon," is simply called "Art Gallery." There a number of works by I. Dettmann bear witness to the pleasingness of his outdoor pictures. C. H. Lucas' canvases in the same place show him to be at his best in pictures of peasant life, characterizing the Hessian type in an individual way. Furniture and all kinds of cabinets, banquettes, and ceramics and glass are in the show rooms. The artist is Count Montgela.

Arthur Kampf is an artist who pleases lovers of conventional art. A large display in the Gallery Schulte gives evidence of a fruitful production, including portraits and landscapes. The somewhat outworn theme of "Don Quixote" is treated in a series of canvases. Among the other exhibits are landscapes by W. Miehe and Louis Lejeune. In scenes of rococo flavor Paul Wendling shows remarkable grace and lightness of touch.

In the New Museum the collection of antique vases has been rearranged and is again opened to the public. The rich (perhaps even too rich) collection ranges from the very beginning of antique art to the products of the latest style and comprises select specimens of the Greek art and craft. —F. T.

## BUDAPEST

A number of exhibitions prove that there are sufficient artists of Hungarian origin to represent a national art. Rippl-Rónai, though belonging to an elder generation, is full of a temperament and verve that can truly and justly be called Hungarian. Pastel is his favorite medium. A satirical vein gives some of his works a special flavor.

A society of artists working in water color exhibits in the Nemezi Gallery. The display comprises about 300 exhibits. Alexander Nagy gives some fine effects in his "Plein Air" and "Noon Rest." R. Nadler, president of the society, depicts Hungarian landscape. Symphonies in tone are the works by Jwan Hesky. Eugen Major and Bela Déry depict the Russian landscape as it appeared to them during their imprisonment there. Singularly enough, the canvases are tuned on a light key, and this shows that the visual impressions of the artist enabled him to forget the torments of the body. Count Szechenyi is obviously influenced by Turner.

The Museum of Fine Arts has arranged an exhibition of plaster casts after Greek originals. This is one of the finest and largest collection of casts in existence. The arrangement of the objects as well as the catalogue is the work of Professor Heckle. —F. T.

## BASEL

The print-room in the Museum exhibits drawing by Tiepolo, among which are a collection of sanguines lately discovered in German private possession at Würzburg. They date from the period 1750-53, when Tiepolo adorned the walls and ceilings of the castle with his brush.

Messrs.

**PRICE & RUSSELL**

AMERICAN PAINTINGS  
TAPESTRIES and  
WORKS OF ART

**FERARGIL**

607 FIFTH AVENUE, NEW YORK

**Henry Reinhardt  
& Son, Inc.**

730 Fifth Ave., New York



ROYAL ART GALLERY

**Kleykamp**

THE HAGUE — HOLLAND

Dutch Paintings and  
Early Chinese Art

**MAX WILLIAMS**  
Prints - Paintings - Models

**MARINE RELICS**

of the

Old American Frigate  
Clipper Ship and Whaler

538 Madison Avenue New York

**Daniel Gallery**  
PAINTINGS

of Individuality

2 West 47th Street New York

**The Pennsylvania Academy  
of the Fine Arts**

Barod & Cherry Streets, Philadelphia

Oldest Art School in America

Instruction in Painting, Sculpture  
and Illustration. Send for Circular.

ROGER M. RITTASE, Curator

**F. KLEINBERGER  
GALLERIES**

Inc.

725 Fifth Avenue

NEW YORK

9 Rue de l'Echelle

PARIS

ANCIENT PAINTINGS  
SPECIALTY PRIMITIVES

of all Schools

and

OLD DUTCH MASTERS

## The New Fine Arts Building

15 EAST 57TH STREET

THE TREND is uptown and the prominent art dealers of America are rapidly locating in this most desirable section of the city.

The American Art Association and the galleries of Milch, Durand-Ruel, Demotte, Frederick Keppel, Henry Reinhardt & Son, Macbeth, Knoedler, and Joseph Brummer are among those now or soon to be located in this great Art District.

An unobstructed floor space 43 x 100 feet, especially adapted to the requirements of art galleries and dealers in objets d'art makes the new FINE ARTS BUILDING one of the most desirable quarters in this district.

In  
the heart of the  
New Art  
and  
Music Center  
of  
New York City

**HUBERTH & HUBERTH**  
AGENTS

2 COLUMBUS CIRCLE NEW YORK



## Edouard Jonas

Expert to the French Court  
of Appeal

OLD PAINTINGS  
and  
WORKS of ART

3 Place Vendome, Paris

## J. CHARPENTIER

OLD PICTURES  
WORKS OF ART

76 FAUBOURG ST. HONORE, PARIS

## E. LARCADE

Art Objects of High Antiquity  
140 Faubourg St. Honore--17 Place Vendome  
PARIS

## M. & R. STORA

Italian Maiolica  
Hispano-Moresque Pottery  
Gothic & Renaissance Old Tapestries  
Paris, 32 bis Boulevard Haussmann

## J. FERAL

Ancient Paintings  
7 RUE ST. GEORGES  
PARIS

## H. FIQUET & CO.

Modern Masters  
88, Avenue Malakoff, PARIS

## CHARLES POTTIER

Packer and Shipping Agent  
14, Rue Gaillon, Paris  
Packer for the Metropolitan Museum,  
New York

## COMPAGNIE DE LA CHINE ET DES INDES

14, rue de Castiglione  
PARIS  
CHINESE WORKS OF ART

## LECAPLAIN et Cie.

Publishers of Original Etchings,  
Woodcuts and Lithographs by  
contemporary masters  
47-49, RUE CAMBON, PARIS

## Richard Owen

15 Quai Voltaire  
PARIS  
Old Master Drawings

## Ed. SAGOT

Rare Prints  
Rue de Chateaudun, 39 Bis, Paris

## LONDON

The end of the year saw a preponderance of exhibitions of various types of handwork, including one of the Danish silversmith, Georg Jensen's work at the Fine Art Society, another of Rosamond Philpott's bookbindings, and of Swedish arts and crafts, at two of the smaller Bond St. galleries, and another of some hand-painted pottery by Alfred and Louise Powell. Craft workers seem to be grappling more successfully than ever before with the economic problem of how to cope with the moderate prices possible to factory-made goods, with the result that the buyer is now able to acquire hand-wrought articles not a bit more expensive than those produced by mechanical industries. This is especially notable in connection with Jensen's silver, though here it must be admitted that to a certain extent the fall in the Danish exchange has been somewhat responsible for the drop in prices. In the case of the Swedish silver, which by the way is of a particularly fine design and craftsmanship, the fact that the alloy of silver does not come up to the standard demanded by the English authorities prevented such exhibits being marked for sale, so that one was unable to make any interesting comparison on the score of cost. But in observing the modest value set on latter-day handwork one does rather wonder whether in his anxiety to compete with the machines the worker is not in danger of imposing on himself a "sweated" rate. In comparing the cheapness of foreign hand-made objects for domestic use and ornament, one must, of course, remember that peasant arts and crafts are on the continent much more germane to the people than is the case in England. National psychology determines very largely cost of production.

Lee-Hankey has been exhibiting at the Lefevre Gallery. This is rather a difficult artist to estimate satisfactorily. Sometimes he will charm by his poetic suggestiveness, at others he will altogether alienate by his tendency to sentimentality and his all-too-obvious insistence on what is mere platitude in esthetics. The present show is, as usual, uneven; in fact, one wonders at times whether Mr. Lee-Hankey does not occasionally overdo the emotional stunt deliberately, but in other instances one derives a sense of real pleasure from some single theme in which cloud effects or a group of market women dominate the composition. He is at his happiest when depicting the French peasantry. From the purely technical point of view his work reaches a high level.

The British Museum has been offered a splendid gift in the shape of the collection of Worcester china formed by Mr. and Mrs. Frank Lloyd, who have concentrated principally on the thirty years of the factory's prime, namely on the period between 1750 and 1780. This collection is to be exhibited at the Museum shortly before it is formally accepted. For some mysterious reason or other we are always inclined to make a favor of accepting gifts, however desirable and important they may be.

We are sometimes disposed to blame the directors of our public galleries for allowing works of art to slip through their hands when they come onto the market. But when one investigates the question of finances one recognizes very readily the reason for the slipping. Quite a deal of enthusiasm has recently been excited because the City Corporation has decided to give to the Guildhall Art Gallery the magnificent gift of £500 a year for the purchase of pictures for its walls. At present prices £500 does not go a long way. Yet we had to withdraw even this small grant some twenty years ago. It is to private generosity that we have to trust nowadays for the enrichment of our galleries. The Cortauld Trust is proceeding merrily. I have already written of the purchase of Van Gogh's "Postman" from the Leicester Gallery. The same artist's picture of "The Chair" has now also been obtained from the same source. One can imagine the abusive letters which will appear in the press from certain correspondents when the latter, with its curious perspective and even more curious color, is actually hung at Millbank. Naturally those who see in Van Gogh nothing that is not demented make the very most of the fact that the genius did depart this life mad. To them everything he produced is equally unbalanced.

In connection with the 1924 British Empire Exhibition, there will be an interesting feature in the shape of a section devoted to architectural plans for a National Theatre, in connection with which there is to be a competition, to be adjudged by jury. On this will serve Sir Edwin Lutyens, the designer of the Whitehall cenotaph; Alfred Gotch, Sir Lawrence Weaver and various prominent personages in the world of the theatre, whose advice will weigh on the practical aspect, as contrasted with the purely architectural claims of the designs sent in. The weekly magazine *Country Life* will defray the cost of a complete large scale model of the winning design.

—L. G.-S.

## LOS ANGELES

Bruce Nelson is exhibiting at the Stendahl Galleries in the Ambassador Hotel. Although he is a Californian by birth, this is the first exhibition Mr. Nelson has held here in nine years, and the twenty-five pictures shown bring pleasure to lovers of fine painting. For here the creative impulse and the art problem seem to meet on an equal footing. In "Carmel Coast" and "An Ancient Shore" he conveys that sense of a yesteryear which used to haunt the old missions and still haunts the minds of many painters, although it eludes their brushes. These pictures do not portray a wild coast of rugged beauty, fashioned by nature's hand alone, but rather a place where man has lived a full life of which this beauty was a part. In "Carmel Coast" there is a feeling of the world's ageless loveliness which is also atmospheric of early California. We are sincerely grateful for this interpretation. Six pictures in the collection are winter scenes, painted at Cooperstown, New York, where Mr. Nelson's studio is situated. These too are distinctly personal in expression.

The third International water color exhibition opened at Los Angeles Museum the first week in January. It comes from the Chicago Art Institute. In former years we have had but one of the two sections into which it is divided for traveling purposes but this year all of the collection that went on tour has been reassembled for a month's exhibition.

Benjamin Chambers Brown, at the request of the American Federation of Arts, has collected pictures by these California artists to be shown in a traveling exhibition: Rowena Meeks Abdy, Albert Barrows, Franz Biscoff, Carl Oscar Borg, Benjamin Brown, Alson Skinner Clark, John Frost, Fred S. Gray, Armin Hansen, Aaron Kilpatrick, Paul Lauritz, Kathryn Leighton, Jean Mannheim, Eugen Neuhaus, C. S. Price, Hanson Puthuff, William Ritschel, Guy Rose, Roscoe Shrader, William Wendt, William Watts, Orrin White, Elmer Wachtel, Karl Yens.

The California Society of Miniature Painters is holding a small exhibit at the Biltmore Salon. Clare Shephard Shular shows a portrait of Mrs. Roi Partridge, and Emma Siboni one of Dagma Godowsky. Other exhibitors are Gertrude Little, Laura M. D. Mitchell, Martha Wheeler Baxter, Alice Ludovic, Anni Baldaugh, Alice Foresman, Ella Shepherd Bush, Mary Coleman Allen and Alice Ring.

—E. B.

## ST. LOUIS

Two interesting tapestries have been lent anonymously to the City Art Museum. One is part of a XVth century Burgundian tapestry. The lower half of the hanging is missing, but it is a splendid piece none the less. It is composed of figures engaged in some ecclesiastical ceremony. The other tapestry is related to the "Millefleur" tapestries, but the coarser pattern of meadow flowers would indicate this to be a weaving from Arras.

Tom P. Barnett will hold an exhibition of his paintings at the Town Club during February. Barnett is an architect as well as painter and the downtown district has been embellished by his recently completed building for the City Club which was formally opened Jan. 2. It is a combined club and office building which follows the style of the Italian Gothic, and the materials used for the exterior are tapestry brick and pink granite.

Oscar Brousse Jacobson lectured Jan. 9 on "Modern Art" for the Sisterhood of Temple Israel. On Jan. 10 he talked at the Town Club on "Art and Nationality."

Thirty-five of his landscapes of western theme are on view during January in the art room of the Public Library. Among them are "Enchanted Mesa," "Garden of Allah," and "Inferno." They are characterized by a bold, free spirit and technique which is typical of painters of the plains and mountains of the west.

Samuel L. Sherer, director of the City Art Museum, who was in Chicago Jan. 15, was invited to serve on the jury for the annual exhibition by Chicago artists.

Paintings by Frederick Ballard Williams are on display at the Newhouse Gallery from Jan. 7 to Feb. 9.

Several pictures by Felicie Waldo Howell were sold from her exhibition at the Shortridge Gallery. Several receptions were held and a number of women's clubs made a special study of the collection.

—Mary Powell.

## MINNEAPOLIS

Canvases of Yamada Baske, a Japanese painter whose pictures barely escaped the great earthquake and fire in Tokio, have been put on view at the Beard Galleries. Baske is a native of Tokio but studied at the Pennsylvania Academy and under William M. Chase. "Lake Chuzenji" and "Horikiri" are two of his most popular canvases.



Statue of Bodhisattva,  
Marble, Tang Dynasty—  
6th-9th Century

## Special Exhibition of BUDDHISTIC ART SCULPTURE and PAINTINGS

also  
Collection of  
HAN JADE

Beginning Monday  
the 21st of January  
for three weeks

## YAMANAKA & CO.

680 Fifth Avenue, New York

## Wildenstein & Co.

HIGH CLASS  
OLD PAINTINGS  
TAPESTRIES  
WORKS OF ART  
Eighteenth Century  
FURNITURE

647 Fifth Avenue - New York

Paris: 57 Rue La Boetie

## P. JACKSON HIGGS

Works of Art

11 East 54th St., New York

PAINTINGS - BRONZES - ROMAN  
AND GREEK EXCAVATIONS - TAPES-  
TRIES - CHINESE PORCELAIN - RARE  
RUGS - OBJETS D'ART

REPRESENTATIVE IN AMERICA OF  
THE BACHSTITZ GALLERY  
of The Hague, Holland

## ARLINGTON GALLERIES

174 Madison Ave., bet. 34th and 40th Sts.,  
New York

Recent Paintings by  
RUTH PAYNE BURGESS  
and ALETHEA PLATT  
January 21 to February 9

## Early Chinese Art

IMPORTANT EXAMPLES OF

Old Chinese Porcelain  
Early Chinese Sculptures and Pottery  
Rare Persian Faience

IN THE GALLERIES OF

Parish-Watson & Co., Inc.  
560 Fifth Avenue New York

## Picture, Studio and Gallery Lighting

The Frink Engineering Department makes a special study of lighting pictures—individually or in groups. Its services are at your disposal.

I. P. FRINK, Inc.

24th St. and 10th Ave., New York  
Branches in Principal Cities

## Kennedy & Co.

Marine Paintings  
by John P. Benson

693 Fifth Ave., New York

## PLAZA ART AUCTION ROOMS

EDWARD P. O'REILLY, Auctioneer  
5, 7 and 9 East 59th Street New York

JUST OFF FIFTH AVENUE

Best location in New York for  
the sale of art works by auction

WE solicit the dispersal of collections or individual art works from owners and estates anywhere. New York is the ART CENTRE OF THE WORLD and our facilities are unsurpassed.

If you are in the market for art or artistic furnishings we invite you to call at our galleries or send your name for our catalogues.

We give special attention to APPRAISALS for owners and estates





# JOHN LEVY GALLERIES PAINTINGS

NEW YORK  
559 Fifth Avenue

PARIS  
28 Place Vendome

## CHICAGO

Portraits by Dorothy E. Vicaji are being exhibited at the House of O'Brien. Among the subjects are Mrs. Norman Stines, Mrs. Oliver Harriman, Mrs. Percival Farquhar, Luther Reynolds, Rustom Vicaji and Mrs. Vicaji. Roullier's Art Galleries show etchings and a painting by Augustus John. Many drawings of the nude, singly and in groups, by Arthur B. Davies constitute another exhibition. Two black-and-whites by Albert Besnard, "The Woman with Cloak" and "In the Ashes," are also shown. Hugh Dunbar, of these galleries, has gone to Denver at the invitation of the Denver Art Association to exhibit prints.

Mary Helen Carlisle opened a show of paintings of English thatched cottages at Ackerman's Jan. 15. The pictures include the home of Izaak Walton, Anne Hathaway's cottage, John Harvard's House and others.

Three painting by Oliver Dennett Grover, "On the Zattere," "Rio Ognisanti" and "San Giordano Pubblico," have been sold from his exhibition at the Art Institute. "Mamby's Field" by Victor Higgins and "A Maker of Romance" by Karl A. Buehr are other sales from the series of one-man shows.

The Chicago Athletic Association is organizing a loan collection of paintings from its members for the next month. This is the first venture of this organization into the field of art.

The membership of the Art Institute has reached 13,018. Of these, 4,320 are life members, 8,350, annual, 197 governing, and 146 sustaining members.

The twenty-eighth annual exhibition by Artists of Chicago and Vicinity will open at the Art Institute Feb. 1, continuing until Mar. 11. The jury met Jan. 15 and 16. The members are Samuel Sherer, director of the Cleveland Museum of Art, George W. Stevens, director of the Toledo Museum; C. H. Worcester, a collector, and John W. Norton, a painter, and Albin Polasek, sculptor. Nineteen prize awards are offered.

Director Robert B. Harshe is giving a series of lectures Thursday afternoons, beginning Jan. 17, at the Art Institute. His subjects are "Composition in Paint."

The recent addition of the Hutchinson wing to the Art Institute has given a total of 170,000 square feet of exhibition space. The new wing measures 100x300 feet.

## CINCINNATI

Doel Reed has been showing landscapes of Brown County, Indiana, at Closson's. The pictures help to confirm the impression given by other painters that the scenery of this famous section surpasses in paintable qualities anything in that state, if not in several states. Last summer a group of the younger artists from Cincinnati spent a month or more in Brown County, living in a log cabin. Mr. Reed remained there until late in the fall, and the paintings in this exhibition are selected from the great number of canvases he made. "His fine feeling for decoration is uppermost in all his paintings," says the *Enquirer*, "and his power to see in even the simplest subject a decorative, poetic composition is very marked."

At the Museum is a display of water colors by Leon Bakst. The exhibit, opening just before his lecture at Emery Auditorium under the auspices of the Woman's Club, attracted more interest than it otherwise would have done.

## SAVANNAH, GA.

William P. Silva, who is claimed by the South because of his birth in Savannah, Ga., has an exhibition of paintings at the Delgado Museum, to continue through January. Some of the pictures that won honorable mention at the Paris Salon are included.

## RICHMOND, IND.

Simon P. Baus, well known portrait and still-life painter, of Indianapolis, was awarded the Mary T. R. Foulke purchase prize for his "Autumn Still Life" at the annual exhibition of Indiana artists held in the public art galleries under the auspices of the Richmond Art Association. Eleanor Brockenbrough was given first mention, Clifton Wheeler, second mention. James Hopkins, Randolph La Salle Coats and F. Louis Schlemmer were the jury.

While forty artists are included in the display, some of the leaders among the Indiana painters are not represented. Among the Richmond exhibitors are Francis Brown, Maude Kaufman Egge-meyer, Elmira Kempton, Elizabeth Comstock, Ellwood Morris, Anna Newman and J. E. Bundy.

The feature of the exhibition is the recent canvas of Wayman Adams, "Thin-rind," painted in Centerville, a village six miles west of Richmond, as an artist's "stunt," in the slaughter-house of John H. Nixon, a butcher and baker of that town who has one of the best known art collections in the Middle West.

"Thin-rind," which will be shown in exhibitions over the country, is a large canvas, 36 by 60, and a well-balanced composition with three pigs' heads as the center of interest. It is a daring subject, daringly painted.

Howard Leigh, who returned to Europe about two years ago and has since been painting in France, Germany and Italy, will open an exhibition of forty-three paintings and a large number of drawings in the Galerie Geri-Boralevi, Verice, on Jan. 25. The exhibition will later be shown in Milan and Paris.

John H. Nixon, of Centerville, has recently added two small Chases to his collection, one a head and another a still life.

—Esther Griffin White.

## KANSAS CITY

Smalley's Gallery has sent its usual winter exhibition of prints and etchings to the Kansas State Agricultural School, Manhattan, for class study and general exhibition. Carl Smalley will spend the first week of the exhibition there.

On Monday, Jan. 7, Walter Pach, art critic, lecturer, painter, writer, etcher, and translator of Elie Faure's "History of Art," gave the first of a series of four lectures at the Kansas City Art Institute.

Following Mr. Pach, on Jan. 24, Dudley Crafts Watson, director of the Milwaukee Art Institute, will lecture on good taste as the basis of progress.

The Midwestern Artists' exhibition will be held in the Kansas City Art Institute from Feb. 4 to March 2. Prizes and medals will be awarded.

—L. L.

## NEW BRITAIN, CONN.

Norma Wright Sloper is holding an exhibition of her work in the Gallery of the New Britain Institute. She is particularly happy in her portrait color. The portrait of Andrew J. Sloper is masterly and probably the best in the collection. Her children's portraits have a special charm and this can also be said about her numerous flower pieces. A few landscapes are included depicting scenes in France and Bermuda.

—Carl Ringius.

## Replicas of Old Masters by Eminent Artists of Europe

Copies of Rembrandt, Titian, Sebastian del Piombo, Hals, Peter Van Amraadt, Romney, Terborch, Guido Reni

Paintings Mailed on  
Approval Unmounted

Economic conditions abroad make possible the low disposal  
prices of . . . . . \$30 to \$85

H. V. BRITTON

170 Broadway New York

## BOSTON

The collection of pictures from Carnegie Institute has brought a tremendous response from the public, which crowds the gallery of the Boston Art artists Club every day.

At the Guild of Boston artists Gertrude Fiske is exhibiting landscapes and portraits in oils. She shows great skill in painting difficult surfaces in white. A unique group of "Sketches from an Aeroplane" introduces some interesting experiments in color and design.

Water colors by Theodore Coe are shown at Doll and Richards; also some by Jean Jacques Haffner, and etchings by Ralph M. Pearson.

Etchings and soft ground aquatints in color by Ellen Day Hale and Gabrielle de V. Clements are on view at Good-speed's Book Shop.

Etchings by Seymour Haden are shown at the Casson Galleries.

At the Fogg Museum of Art, Cambridge, water color sketches of Paris by Oliver W. Larkin are exhibited. A portrait of A. Lawrence Lowell has been completed by Sargent and is placed in the trustees' room, University Hall.

Dodge Macknight can be seen in many moods of color from the most intense to the palest tonalities in a very small but choice exhibit at the Women's City Club.

At the Boston City Club there is a show from the division of graphic arts of the Smithsonian Institution. There are reproductions and rotogravures of wood engravings, Japanese prints, etchings, linoleum cuts. Methods of making bank-note engravings, enlarging halftones and the essential steps in electrotyping are carefully described and illustrated.

—Ernest C. Sherburne.

## FORT WORTH

The fifteenth annual exhibition of paintings assembled by the American Federation of Arts for the Texas circuit was opened Jan. 8 with a private view and reception by the Fort Worth Art Association at the Carnegie Public Library. Forty-eight canvases are on display. A special attraction is the painting by John La Farge, "Visit of Nina," lent by the National Gallery, Washington. It was at the request of the Fort Worth Art Association sixteen years ago for a loan exhibition that these circulating shows were started. Enthusiastic interest is always shown by the school children. Prizes are offered to the children for the best estimates of the exhibition or of a single picture. The display will remain open through January. Children are always admitted free.

Among the artists represented are Gerrit A. Beneker, Louis Frederick Berneker, Murray P. Bewley, Roy Brown, Cameron Burnside, John E. Costigan, E. Irving Couse, Paul Dougherty, Edward Dufner, Walter Farndon, Nicolai Fechin, Anna S. Fisher, Will Howe Foote, Frederick Friesseke, Charles Gruppe, Charles Hawthorne, E. Martin Hennings, Eugene Higgins, Carl Lawless, Harry Leith-Ross, Harriet Lord, Mary Fairchild Low, Mary Nicholena MacCord, Richard E. Miller, Frederick Mulhaupt, Ivan G. Olinsky, Alethea Hill Platt, Arthur J. E. Powell, Grant T. Reynard, Orlando Rouland, Carl Rungius, Howard E. Smith, Robert Spencer, Ivan F. Summers, George Albert Thompson, Leslie Prince Thompson, Giovanni Battista Troccoli, Walter Ufer, Edward Volkert, Harry Watrous, Guy C. Wiggins and Arthur W. Woelfle.

## SANTA BARBARA, CAL.

Frank Morley Fletcher, director of the Edinburgh College of Art, Edinburgh, Scotland, for more than fifteen years, has arrived in Santa Barbara to take charge of the School of Arts of the Community Arts Association. In addition to his duties as director, Mr. Fletcher will conduct classes in wood-block painting, and also will give a series of lectures on art appreciation.

# FRENCH & COMPANY WORKS OF ART

6 EAST 56TH STREET, NEW YORK

ANTIQUE TAPESTRIES  
EMBROIDERIES

VELVETS  
FURNITURE

## PROVIDENCE

Sidney R. Burleigh's exhibition at the Providence Art Club comprises fifty-two water colors, and in connection with the exhibition proper he has hung in the "Bridge Room" a collection of small sketches and lithographs reminiscent of his painting trips in France and Spain and in various parts of New England. Subjects depicting sunlight, billowing clouds and airy skies give a sense of unusual buoyancy and vigor to the gallery. In the ever-welcome grays and moderately low tones which the Providence public expects from Mr. Burleigh are "Evening," "Low Tide—Birch Island," and "The Terrace—Birch Island," all relieved by the blossoming garden flowers. There are several large water colors, all low horizon views, with wonderfully effective and luminous skies. "A Pile of Cloud" is a dramatic mass of clouds boldly centered in a symphony in blue reflected in the watery depths of the foreground.

At the Rhode Island School of Design is on view a collection of old and modern examples of lace, including bobbin, needlepoint, and filet, showing characteristic types of design or workmanship of the American Federation of Arts.

At the Tilden and Thurber gallery there are interesting reproductions of antique flower panels. A painting by Charles Figaro of a horse and rider in a snow blizzard has been on view at the same gallery.—W. Alden Brown.

## DENVER

Paintings and drawings by European and American artists were shown at Chappell House for several days by Miss Sally Lewis. The collection was exhibited in Santa Fe prior to being shown here, and from Denver was taken to Omaha. Many of the works were acquired in Paris in 1923. Pictures by Picasso and Derain were among those attracting the most attention. In the American section John Thompson represented Denver.

Margaret George, formerly a resident of Denver, was represented in an important exhibition at the Goupil Gallery in London, by works of sculpture and of painting. In the same exhibition were works by Gauguin.

## DETROIT

An exhibit of paintings and sculptures by old masters has been loaned to the Detroit Institute of Arts by Julius H. Haass. Dutch "little masters," a landscape by Murillo, "Aurora and Endymion" by Poussin, and English, Flemish, and American pictures are included, along with a painting by Rembrandt.

A collection of stained glass belonging to Joseph G. Reynolds, Jr., of Boston, is also on view.

In the children's museum the peasant art of Russia, France, Germany, England and Switzerland is on exhibition. It includes pottery, carved wood and toys.

**Frank K. M. Rehn**  
SPECIALIST IN  
**AMERICAN PAINTINGS**  
693 Fifth Ave. Bet. 54th & 55th Sts.  
NEW YORK

**SCHWARTZ GALLERIES**  
517 Madison Avenue  
PAINTINGS  
ETCHINGS  
ENGRAVINGS  
Booklet on request

**JOSEPH BRUMMER**  
Classical, Oriental, Mediaeval  
WORKS OF ART  
43 East Fifty-seventh St., New York  
203 bis Bd. St. Germain, Paris

Studio Founded 1840—in New York since 1907  
**Restoration of Paintings**  
**M. J. ROUGERON**  
94 PARK AVENUE NEW YORK

## Vernay

Old English Furniture—Old  
English Pottery—Old Eng-  
lish Glass—Old English Sil-  
ver—Old English Pewter.  
Original Examples.

New York, 10, 12 E. 45th Street  
London, W, 217 Piccadilly

# Louis Ralston and Son

Ancient and Modern  
PAINTINGS

Fifth Avenue and Forty-Sixth Street  
Four East  
NEW YORK

**DUDENSING**  
Galleries ESTABLISHED 1881

## EXHIBITION

Ramon and Valentin  
de Zubiaurre

Foremost Painters  
of Spain

45 WEST 44TH STREET  
NEW YORK

# famous SHERWOOD STUDIOS

58 West 57th Street  
New York City

Unusual low rental for  
exceptional high-type  
Studios . . . 3 rooms,  
bath and kitchenette.  
\$1,500 per annum and  
upwards.

Application may be made to  
Resident Manager . . . or

**HUBERTH & HUBERTH**  
Agents

2 Columbus Circle  
Telephone Circle 5746



**R. C. & N. M. VOSE**

ESTABLISHED IN 1841

**HIGH CLASS  
PAINTINGS**Early English  
AmericanBarbizon  
Modern Dutch**BOSTON**

393 BOYLSTON STREET

**LEWIS AND  
SIMMONS****Old Masters  
and  
Art Objects**612 Fifth Avenue  
NEW YORKLONDON—180 New Bond Street  
PARIS—16 Rue de la Paix**Charles of London**  
2 West 56th Street  
New York**Durand-Ruel**NEW YORK  
12 East 57th StreetPARIS  
16 Rue LaffitteLondon  
Osaka  
Peking  
  
Kyoto  
Boston  
Shanghai  
**YAMANAKA & CO.**  
680 Fifth Avenue, New York  
**WORKS OF ART**  
FROM  
**JAPAN AND CHINA****ARNOLD  
SELIGMANN****Works  
of Art**

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.  
Incorporated  
7 West 36th St. New York**PHILADELPHIA**

The Fellowship of the Pennsylvania Academy of the Fine Arts has sent out its first traveling exhibition of the seasons to towns in Pennsylvania, including Ellwood City, Beaver Falls, Lancaster and Pottsville. Among the artists represented are Fred Wagner, Violet Oakley, Arthur Meltzer, Morris Hall Pancoast, Hugh H. Breckenridge, Yarnall Abbott, Carl Lawless, Elizabeth F. Washington, Fern L. Coppedge, Paul Gill, John J. Dull, J. A. Dixon, Herbert Pullinger, H. Devitt Welsh, Martha Walter, Jessie Wilcox Smith, Walter Harris Escherick, Ross Braught, Susette S. Keast, Edith Emerson, Alice Kent Stoddard, Wuanita Smith, George W. Sotter, Ethel Warwick, Walter Baum, Mary Butler, May Connell, Katherine Farrell, Nancy Ferguson, Juliet White Cross, W. A. Hofstetter, Laura S. D. Ladd, Katherine McCormick, Ada C. Williamson, E. O. Wingert, Mildred Miller, Ann Heebner Macdonald, Elizabeth Price, and Camelia Whitehurst. A group of twenty-five bronzes is included, some by Albert Laessle, and work by Annelius Renzetti and Benjamin Kurtz. Other sculptors are Beatrice Fenton, Alexander Portnoff, William Boogar and Martha Cornwell. The first annual exhibit of the Delta Sigma Zeta sorority of the School of Industrial Art is current at the Plastic Club. The first prize went to a submarine decoration in water color by Muriel Jaisohn. Among other exhibitors are Helen A. Mann, Edith Thompson and Elsa Dalot, who shows work in several media, including sculptured portraits in relief. There are still lifes by G. Summerville Moss, a pastel figure by Mary Bean, illustrations by Eleanor Campbell, Virginia Heist, and Eleanor T. Baker, a figure in oil by Martha Colley, and a pen-and-ink character study by Harriet P. Hughes, among many other works.

Edward W. Redfield has recovered from his recent dangerous illness and is out of the hospital.

Fred Wagner is exhibiting 100 pastels at La France Institute in Frankford, Philadelphia. They interpret a variety of subjects including figures, landscapes, marines and Atlantic City and Philadelphia views. Mr. Wagner will soon show New York.

Sophie M. Trasel is redecorating the restaurant of the Art Alliance which reopened Jan. 15.

Welsh's Gallery is exhibiting the "Portrait of Joseph Pennell" by J. McLure Hamilton, a large canvas showing the etcher in his studio by the Thames in London. Paul Martel has just completed the portrait of Mrs. Percy Neel of Merion which is on view. It contains an interesting treatment of black lace over flesh. This is the last of a group of five portraits Mr. Martel has painted of the Neel family.

McClees Galleries show an unusual collection of sporting prints comprising the work of Alken, Havell, Sutherland, Ryall, C. Smith, Reeve, Hinely, Harris, Hunt, Pappill, Clark and Bentley.

—Edward Longstreth.

**BALTIMORE**

Small paintings of Italy and Sicily by G. L. Noyes, and small bronzes by Katherine Lane, both Boston artists, are on view at the Friends of Art headquarters at the Baltimore Museum of Art.

At the Peabody Institute an exhibition of seventy-seven oil paintings by Anna Keene Wilson, Alice May Stone and Rosalie McGill Carey, is attracting considerable notice. Miss Wilson's decorative pieces are the strongest part of the exhibition and four of her canvases have been sold. The pictures are still life, flowers and figure studies, with a few landscapes.

Louis Rosenthal has an exhibit of miniature sculpture, consisting of portrait busts, studies and figure compositions in wax, bronze and gold, at the current exhibition of American artists at the Corcoran Gallery in Washington. This exhibit, remarkable for its artistic qualities in small compass, will be exhibited later at the Baltimore Museum.

For the Bal des Arts to be held Friday evening, January 25, George Harding, Alfred Partridge Klotz and Albert Laessle have been obtained as judges of costume. The theme of the ball is a Moorish festival given at the time of the surrender of Granada. —L. C. E.

**CARLISLE, PA.**

The first large exhibition of paintings, etchings and sculpture ever held at Carlisle, Pa. was opened with an informal reception at which the members of the Civic Club acted as hostesses, in the Bosler Library. The display includes the work of Robert Henri, Jonas Lie, Irving Couse, G. Glenn Newell, Albert Groll, Gertrude Fiske, Alice Judson, Bertha Menzler Peyton, Philip Little, Ruth A. Anderson, Dorothy Ochtman, Hugh H. Breckenridge, Cullen Yates, Eliot Clark, Martha Walter, Camelia Whitehurst, Alice Worthington Ball, Mary Kremelberg, Anne Goldthwaite, Ernest Roth, Lillian Geuth, Morris Hall Pancoast, Gertrude Beales Bourne, Susan Ricker Knox, Isabel B. Cartwright and others. Miss Esther M. Groome assembled the exhibition.

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****WASHINGTON**

At the National Gallery of Art there was opened with a private view, Jan. 10, an exhibition by two Russian artists, Savely Sorin, painter, and Seraphim Sudbinin, sculptor. Both men have held exhibitions in New York. Among the portraits by Sorin is one of the Duchess of York.

The sculpture of Mr. Sudbinin is of great variety in subject and medium. There are examples not only in bronze and marble, but in silver and wood. There is a bronze bust of John Barrymore, who was playing in "Hamlet" last week in Washington.

The painting in the lobby of the Washington building, "Pocahontas Saving the Life of Capt. John Smith," by Victor Nehlig, has been renovated and restored by Franklin B. Clark, the Washington artist whose portrait of Alexander

Hamilton was exhibited at the Venable Galleries.

Ossip Perelma, Russian painter, has recently returned to Washington after an absence of three years in Europe. He has filled a number of commissions in France. His portrait of Frank B. Noyes, president of the Associated Press, was presented to the French government and it has been placed in the Luxembourg.

A bust of Roosevelt as a Rough Rider, designed by James Earle Fraser, will be erected on the boulevard running from Santiago to San Juan Hill in connection with the fifth anniversary of the former President's death. An inscription in Spanish on the base, translated, reads: "Erected by the Rough Riders' Association, the Rotary Club of Santiago and the Roosevelt Memorial Association."

Clara Hill, sculptor, is showing small figure studies at the Comly studios.

—Helen Wright.

**NEW YORK EXHIBITION CALENDAR**

Ainslie Galleries, 677 Fifth Ave.—American gardens by Abbott Graves, to Jan. 31; oil paintings and pastels by Lucia D. Leffingwell, to Jan. 31; sculpture by Oscar Hugh de Boyedon, to Jan. 31.

Anderson Galleries, Park Ave. and 59th St.—Exhibition by the New Society of Artists, to Jan. 31.

Arden Gallery, 599 Fifth Ave.—Portraits by seven American artists.

Arlington Galleries, 274 Madison Ave.—Painting, beginning Jan. 21.

Art Center, 65-67 East 56th St.—Modern Japanese paintings, Jan. 22 to Feb. 6; annual exhibition of the Society of Illustrators, beginning Jan. 21.

Art Students' League, 215 West 57th St.—Memorial exhibition of paintings by Florence Mix, Jan. 21 to Feb. 2.

Collection of decorative cards and pasterettes, to Jan. 30.

Babeck Galleries, 19 East 49th St.—Paintings by William R. Leigh, to Jan. 31.

George Gray Barnard's Cloisters, 454 Fort Washington Ave.—Open daily except Monday.

I. J. Belmont, Heckscher Bldg., 730 Fifth Ave.—Paintings by the artist, shown on first floor.

Brooklyn Museum.—Art work by Viennese children.

Brown-Robertson Galleries, 415 Madison Ave.—Water color drawings by Robert Douglas Norton, to Feb. 1.

Brummer Galleries, 43 East 57th St.—Paintings by Hermine David, to Feb. 2.

Daniel Gallery, 2 West 47th St.—Paintings by Kuniyoshi.

Dudensing Galleries, 45 West 44th St.—Paintings by Valentin and Raymon de Zubiaurre.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Renoir.

Ehrich Galleries, 707 Fifth Ave.—Exhibition by the American Miniature Society, to Jan. 26.

Mrs. Ehrich's Galleries, 707 Fifth Ave.—A room of decorative panels in gesso by Frances Burr.

Fearon Galleries, 25 West 54th St.—Recent sculpture by Jo Davidson.

Ferargil Galleries, 607 Fifth Ave.—Exhibition by the Taos Society of Artists, to Jan. 22.

Folsom Galleries, 104 West 57th St.—Paintings of Provincetown by Theodore J. Morgan.

Grand Central Galleries, 6th floor Grand Central Terminal.—Exhibition of Religious paintings by Henry O. Tanner, Jan. 21 to Feb. 9; a recent marble group by Daniel Chester French, Jan. 21 to Feb. 9.

Kennedy Galleries, 693 Fifth Ave.—Etchings by Bone, Cameron and McBey, through January.

Kingore Galleries, 668 Fifth Ave.—Recent sculpture by Alexander Archipenko, beginning Jan. 21.

Knoedler Galleries, 556 Fifth Ave.—Paintings by Jeanie Gallup Mottet and water colors by Alice R. Huger Smith, to Jan. 26; wood-cuts and engravings by Albrecht Dürer.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition by twelve American painters, to Feb. 16.

John Levy Galleries, 559 Fifth Ave.—Paintings by Bonamici.

Lewis & Simmons, 612 Fifth Ave.—Old masters and art objects.

Little Book Store, 51 East 60th St.—Water colors and drawings by Robert M. Crane, to Feb. 2.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Robert Henri and Grace Ravlin, to Jan. 21; fourteenth annual exhibition of thirty paintings by thirty artists, Jan. 22 to Feb. 11.

Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; embroideries from the

Greek Islands; annual exhibition of American industrial art, to March 2; historical exhibition of etchings; daily life of the Greeks and Romans.

Milch Galleries, 108 West 57th St.—Paintings by Eugene Paul Ullman, to Jan. 26.

Montross Gallery, 550 Fifth Ave.—Paintings by Allen Tucker, to Jan. 24; paintings by Walt Kuhn, to Jan. 26.

Municipal Art Gallery, 40 Irving Place.—Memorial exhibition of sketches in pencil, water color and oil by James Parton Haney, to Jan. 26.

National Arts Club, 119 East 19th St.—Members' annual exhibition, to Feb. 2.

Nat'l League of Women Voters, Heckscher Bldg., 730 Fifth Ave.—National Peace Christmas Card Exhibition, to Jan. 26.

N. Y. Public Library, Fifth Ave. and 42nd St.—Exhibition of landscape prints.

N. Y. Public Library, 203 West 115th St.—Paintings by Jonas Lie and William Starkweather, to Jan. 31.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Exhibition of decorative motifs, to Jan. 26.

Josephine Nivison, 41 West 9th St.—Water colors and a recent portrait by the artist, through January.

The Ovington Group, 246 Fulton St., Brooklyn.—Paintings by Max Hermann, A. T. Schwartz and R. T. Wickenden to Feb. 2.

The Pen and Brush, 16 East 10th St.—Exhibition of small paintings.

Pratt Institute, Ryerson St., Brooklyn.—Illustrations in color and black by Pruett Carter.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Reefer Makers Union, Local 17, 144 Second Ave.—Exhibition of paintings, etchings and drawings by Elias M. Grossman, Isaac Kostini and Harry Daniels, to Feb. 3.

Rehn Galleries, 693 Fifth Ave.—Exhibition of paintings by a group of American artists.

Russian Bazaar, Heckscher Bldg., 730 Fifth Ave.—Silhouettes by the Baroness Mandell, to Feb. 2.

School of Design and Liberal Arts, 212 West 59th St.—Exhibition of students' work, to Jan. 31.

Scott & Fowles Galleries, 667 Fifth Ave.—Water colors by Ambrose McEvoy and drawings by Augustus John.

Société Anonyme, 44 West 57th St.—Paintings by Klee and Kandinsky.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of paintings by Henry G. Keller, through January.

Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbizon paintings.

Viennese Shop, 591 Fifth Ave.—Exhibition of Viennese art.

Wesselhoft & Cowles, 178 Waverly Place.—Exhibition of modern designs in stained glass and stucco.

Weyhe Gallery, 794 Lexington Ave.—Paintings by Alfred H. Maurer.

Whitney Studio Club, 10 West 8th St.—A group of paintings and drawings selected and arranged by W. E. Hill, beginning Jan. 24.

Wildenstein Galleries, 647 Fifth Ave.—Portraits by Mrs. Leslie Cotten.

Catherine Lorillard Wolfe Club, 802 Broadway.—Exhibition by I. Maynard Curtis, Josephine Barnard and May Fairchild, to Feb. 4.

Women's City Club, 22 Park Ave.—Exhibition of paintings and sculpture by American artists through January.

Yamanaka, 680 Fifth Ave.—Exhibition of Buddhist paintings, including a series presenting the Buddhist idea of Hell, to Jan. 31.

Howard Young Galleries, 634 Fifth Ave.—Recent paintings by Birge Harrison, to Jan. 31.

**Scott & Fowles****ART  
GALLERIES**

667 Fifth Avenue

Between 52d and 53d Streets

NEW YORK

**Jacques Seligmann  
& Fils**

57 Rue St. Dominique

(Ancien Palais Sagan)

PARIS

**Jacques Seligmann & Co.  
INC.**705 Fifth Avenue  
NEW YORK**Verheyden Oil Colors**Made in Provincetown, Mass.  
by FRANCOIS VERHEYDENUsed and endorsed by all  
Prominent Artists**Beware of Imitations****ARTHUR TOOTH & SONS**

ESTABLISHED 1842 LTD.

**High Class Paintings**New York: 709 Fifth Avenue  
London: 155 New Bond Street**D-B-BUTLER & Co**ENGRAVINGS - ETCHINGS  
Artistic - Framing - Regilding  
Paintings - Relined - Restored  
116 EAST 57th ST. - NEW YORK**EXHIBITION OF****Rare Americana  
Naval and  
Historical Views****Bonaventure  
Galleries**

536 Madison Avenue, New York

**C. T. LOO & CO.**34 Rue Taitbout . . . Paris  
559 Fifth Ave. . . New York**Chinese  
Antiques**

BRANCHES

SHANGHAI . . . PEKIN

Photographers to the National Academy of Design

**Peter A. Juley & Son**  
Photographers of Fine Arts  
Since 1896

219 East 39th Street - New York City